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THE
HYMNS of *CALLIMACHUS*,

Translated from the GREEK into ENGLISH Verse,
With EXPLANATORY NOTES.

To which are added,
Select Epigrams, and the *Coma Berenices* of the same Author,
Six HYMNS of ORPHEUS,

AND
The Encomium of PTOLEMY by THEOCRITUS.

By *WILLIAM DODD*, B. A.
Late of CLARE-HALL, CAMBRIDGE.



L O N D O N :

Printed for the TRANSLATOR,
And SOLD by
T. WALLER in *Fleet-Street*, and J. WARD, near the *Royal Exchange*.
MDCCCLV.

TO
HIS GRACE
THOMAS

DUKE of *NEWCASTLE*,
Chancellor of the University of CAMBRIDGE.

MY LORD,



WHEN it was proposed to me by my Lord *Bishop of Chester*, that I should offer these First Fruits of my academical Labours to your GRACE, it was with much Satisfaction, that I embraced the Proposal: Nothing doubting of your GRACE's Favour to a Member of that *University*, which has been so di-

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tinguished by your Regard, and more especially to a Member of that *College*, which claims the Honour of your GRACE's Education. But when the *Honourable Gentleman* *, who has long been an Ornament to that learned Body in general, and to our Society in particular, was pleased to introduce my Cause to your GRACE, your ready and pleasing Acceptance of my little Tribute, was no more than the Fruits of a reasonable and well grounded Expectation.

THE Author, here offered to your GRACE's Patronage, was happy in the Smiles and Protection of the most Noble and Worthy PRINCES : His Merits were equal to their Esteem, his Gratitude no inconsiderable Means of perpetuating their Glory, and those very Passages, wherein he applauds his Benefactors, sufficient Testimonies of the Excellency of their Judgment.

IT has been my Endeavour, that he should lose none of his deserved Praise in an *English* Dress ; how far I have succeeded, must be left to the De-

* The Honourable *Thomas Townshend*, Esq; Member for the University of Cambridge.
cison

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cision of others : But I shall esteem myself happy, if the acknowledged Worth of the *Author* shall recommend to your GRACE's Regard, the more humble Labours of the *Translator*.

OUR Author and his Patrons are no more ; but the Works of the one are the standing Memorials of the Fame of both : And, (in the Words of one of our Poets)

-----What Reward

Than this more excellent, for Pow'r and Wealth
To gain the Stamp of Worth and honest Fame,
Midst all Mankind ? 'This, this th' Atridæ have :
When all the Plunder of old *Priam's* House
And all their mighty Wealth is lost in Night,
And buried in Oblivion's greedy Grave.

THEOC. *Encom.* p. 196.

Suffer me, my Lord, (without that Flattery which have rendered Dedications infamous) heartily to wish, that your GRACE, like these illustrious Persons, may gain the Stamp of *Worth* and *honest Fame*, by directing

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recting all your Actions,---the least of which, in your high Station, is important---to the Glory of God, the Honour of your most gracious Sovereign, and the Good of your Country : That so, when, like theirs, your outward Splendor shall be diminished, and you sleep in Dust, your Fame may flourish in happy Immortality below, yourself may flourish in far more happy Immortality above. I am,

My LORD,

With all due Respect,

Your GRACE's most devoted,

most obliged and obedient

humble Servant,

March 24, 1755.

WILLIAM DODD.

P R E F A C E.

“ **A**S it is the design of the following notes to illustrate and explain such parts of the antient Mythology as occur in the hymns here presented to the reader in an *English* dress, it may be proper, in order to his forming a right judgment of particulars, to lay before him a general view of my sentiments concerning the rise and progress of what is called Mythology in the world. To do this at large, and produce the proofs and testimonies that are necessary from antiquity, would vastly exceed the bounds of a preface, which obliges me to content myself at present with giving only a short sketch of what I take to be the true state of the case.

The chief difficulty then, I apprehend, that attends an enquiry of this kind, and has rendered so many attempts fruitless, is the want of a clue to lead us regularly up to the fountain; which must have been originally one, however afterwards, in their courses, the streams took different tinctures in different ages and countries. For were we once well acquainted with the nature and properties of the water at the spring-head, we might easily, by following the current down again, perceive when and how it became adulterated and corrupted with adventitious mixtures. The Mythology of the *Greeks* and *Romans*, who lived in the midnight of *Paganism*, just before the day dawned, and the sun of righteousness arose upon the earth, is one vast ocean of confusion, which ingulphed into itself all the broken traditions of theological, physical, and historical truths that came near it, and converted them into fables, changing the truth of God (as the Apostle speaks of them) into a LIE. Accordingly, if we look into the muster-roll of their gods, and the facts related of them, we shall find some owe their birth to the great things revealed to believers from the beginning concerning the Saviour of the world, and what he was to be, to do, and to suffer, for the salvation of men. These may be put to the score of *theology*. Another set of gods are the operations of nature and the mechanical agents, that perform them, deified, which may therefore be said to have a *physical* divinity; while a third part of the annals of heaven is made up of broken and disjointed fragments concerning heroes and heroines that lived, or were reported to have lived, and acted upon earth; and these venerable personages cannot, I think, be allowed more than an *historical* godhead.

These I take to be the three grand sources of mythology; and were they always kept distinct, it might be no difficult matter, perhaps, to refer each

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copy to its original. But the misfortune is, they are not ; for generally, if not always, the *theological* and *physical* parts are mixed and blended, and often there is a jumble of all three together, nothing being more common than to find a god acting in a threefold capacity, sometimes as a theological, sometimes as a physical, and sometimes as an historical god. In this case, to untwist the cord, shew which was the original stamen, and how, when, and by whom the others were added, and woven into it—*Hic labor, hoc opus*—for here those ingenious gentlemen the poets, that twisted it, can give us no assistance. They knew not what the materials were, or whence they came ; but they took what they found, added what embellishments they fancied, and then worked them all up together, each according to his own imagination. From the time when the true history of the *Greeks* begins, to the first apostasy of the Gentiles from the patriarchal faith and worship to idolatry—a period which goes under the general denomination of the fabulous age—is a great gap in the mythological chain, by which we are deprived of the first and most valuable links of it. If we knew what were the objects of the heathen worship at their first going off, and afterwards in particular of the *Canaanites*, it would guide us downwards to unravel the mythology of the *Greeks*, who (as most learned men seem to agree) were some of those that fled westward, when dispossessed by *Joshua*. 'Till we have this knowledge, we are in a labyrinth without a clue ; we find matters in a great confusion, and after all our labours shall leave them in a greater.

To this knowledge no book can help us but the *Bible*, which begins with the beginning of the world and man, and brings down a history of the true Religion instituted by God, with the deviations and corruptions introduced by Satan, to the times of the *Greeks* and *Romans*, thus filling up the deficiency, and completing the chain. By the light afforded us in Scripture we find, that two of the abovementioned sources of mythology, *divinity* and *physics*, were originally united, the latter being used as illustrative and explanatory of the former. *The invisible things of God from the creation of the world*, from the beginning, ever since there was a revelation made of them, *are clearly seen*, not by the eye of sense, but that of faith, *being understood by the things that are made*, even his eternal power and godhead are exhibited to us by visible objects, and not otherwise to be known or conceived. The counsels of the eternal Three foreordained before, and executed in time, for the redemption of man, are shown us as in a glass by the operations performed in nature, and the bright rulers that carry on these in the material world are representatives of the more glorious ones that carry on those in the spiritual. *The heavens*, by the light enshrined in their tabernacle the sun, placed in them, and thence irradiated on the earth, moon and stars, *declare* and hold forth to us an image of the *glory of God*, the divine light, that from the humanity of our Lord is poured forth on his Churches and Saints ; while the air in conjunction with the light diffused thro' the universal system of nature, to

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animate and give breath to all creatures, is a most expressive emblem of an omnipresent spirit, the author, giver, and preserver of spiritual life. The patriarchs and believers made that use of the knowledge of nature designed by him who gave it them ; they regarded it as a ladder, whereby they might ascend to a knowledge of the almighty Lord of nature, and his spiritual operations in the œconomy of redemption. But the nations, after their apostacy at *Babel*, dropt the originals, and worshipped the copies instead of them, serving the creature more, or rather than the creator. For, from that time, we find it constantly charged upon the *Babylonians*, *Egyptians*, *Canaanites*, and other neighbouring nations, that they paid divine honours to the *Host of Heaven*, those powers in the service of *Jehovah*, which, from their tents, the solar, lunar, and stellar orbs, stationed in such beautiful order and array in the firmament, are divided, and sent abroad to all nations under heaven. *Vos, o clarissima mundi lumina!* became now the general invocation ; and by the names of the idols and temples of the *Canaanites*, and others remaining upon record in the Bible to this day, it appears, that they knew what great and wonderful things the powers of the heavens performed in nature, for which they adored them as the Gods that governed the world. That the heavens were the ruling agents in this system was true ; but when they ascribed supremacy and independency to them, they forgot that there were higher than they, and that it was *Jehovah* that made the heavens. They were sound philosophers, though rotten divines. But in process of time, the knowledge even of philosophy declined, and was lost ; people received the Gods and creeds of their ancestors without the reasons of them, and so worshipped they knew not what, they knew not why ; only their fathers did it, and therefore so did they. The knowledge of philosophy being gone, the latter heathens patched up matters with fragments of history and fable ; and as it had been usual among the old idolaters for kings and great men to take the names of their Gods, they confounded the historical actions of the prince with the physical actions of the God, which introduced that intricate and often utterly inextricable confusion in the *Greek* and *Roman* mythology, lamented in vain by the critics and beaux esprits of modern times. The hymns called *Orphic* (whoever was the author of them) plainly appear to have been wrote when the physical mythology was declining, and the historical or fabulous gaining ground, are a sort of isthmus between the two seas, washed by the waves of both. In many places his descriptions of the natural agents and their operations are amazingly just and beautiful, and the compound epithets, he uses to describe them beyond measure, full, strong, and expressive ; and in others, where there is a mixture of the fabulous, a great deal of true philosophy is still discernable. But in *Homer* the case is widely different. There the fabulous almost wholly loses sight of the physical." And though there are many particulars, which may be referred to nature, the

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labyrinth is so intricate, that it requires a clue far more exact, than we can at present have, to carry us through its mazes.

It cannot be expected, that matters should be much better in this particular with our author, who is but a modern, in comparison of *Homer*, and who lived, though in an age of polite learning, yet, in the very darkest times of *Paganism*. Notwithstanding, this, by some means or other, he has mixed in the present hymns, several particulars well deserving notice, and which may fully satisfy the reader of the fitness of the key above-given to open the heathen mythology. *Spanheim* has proved, beyond controversy, that he was no stranger to the LXX translation of the *Bible*; an opinion which the following observations will, I imagine, abundantly confirm, as to remember it, in the perusing of them, will be of service to me, as well as my readers. I have been so large in my notes, that there is little occasion to say more on this subject: and as I have provided a copious index, it will be easy to refer to any particular.

It was my original intention to have given Mr. *Prior*'s translation of the two first hymns of our author, which are incomparable pieces of poetry: but upon a close examination, I found many misunderstandings of the original, which would have occasioned so frequent carping, that I determined to translate them afresh; which I have done in rhyme, for no other reason than because I was unwilling to enter the lists with so excellent a master as Mr. *Prior*, in blank verse, conscious how much I must lose by such a competition:—The rest are in blank; which, doubtless, is the most proper for such compositions. I have spared no pains to make the work as acceptable as might be to my worthy friends and subscribers, whose generous assistance I thus beg leave to acknowledge; and though so long time has intervened since my proposals were first delivered, I trust the work has lost nothing thereby, as I have not been wanting in a diligent revival of it; indeed the pains and labour it has cost me will very greatly overbalance every thing I can expect from it: for though the work was nearly finished, before I took my degree, in the year 1750, at *Cambridge*; the toil of correcting, printing, and a long &c. —, amidst my many other necessary avocations, has been truly grievous and burdensome. And after all perhaps, I am only making myself a stage for ill-natured criticism to display its malignity: be it so: yet let me assure every reader of this work, that if they enter upon it with a mind as candid and open to truth, as unprejudiced and unbiggotted to any man's notions or opinions as my own, they will never censure others for differing in judgment with regard to such matters, but with satisfaction hear all, and give cool impartial reason the final decision: the treatment which through my notes I have given to others, will, I hope, gain to me the like. However, be the remarks of the envious and ill-natured what they please, I shall always find cause to rejoice in the obliging readiness of my friends to assist and promote my endeavours: and

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here

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here I cannot omit to pay a particular regard to my dear and worthy friend the reverend Mr. *Parkhurst*, who has furnished me with many excellent remarks, and from whose sound judgment, enlarged understanding, unwearied application, and generous openness of heart, the world has great and valuable fruits to expect: Dr. R. SCHOMBERG too has, with abundant civility, favoured me with his observations; and it gives me pleasure thus to acknowledge his learned and friendly assistance. To *Maurice Johnson*, Esq; I am indebted for the head of *Callimachus*, prefixed to this volume, which is taken from a curious drawing by that celebrated antiquary *Beauprè Bell*, Esq; copied from a fine antique. And very many particular kindnesses I have received from various other friends, whose names I esteem not more an honour to my list, than the friendship they are pleased to favour me with, an happiness to my life

The original proposals promised *head* and *tail-pieces*; but the tail-pieces, I found, depended entirely upon chance, according as there was room left at the end of each hymn or not: and for this reason, I threw all into one, placing the *antiques* intended for the tail-pieces in the head-pieces; by which means, there are the same number of figures, and the same expence to me—nay, indeed, the *head* at the beginning, as well as the *Select Epigrams* are more than were at first proposed---but it was my desire to please and satisfy my subscribers. Each plate contains somewhat explanatory of passages in the author, or in the notes, and every piece is copied from the remains of antiquity, found either in *Montfaucon*, or *Spence's Polymetis*, which book will best shew the use of such antient remains for the explanation of the poets. *Callimachus* has been happy in the regard of great and learned men: the *Variorum* edition of his works presents us with all their labours together: there we see *Grævius*, *Stephans*, *Frischlinus*, *Voet*, *Faber*, and his ingenious daughter *Madam Dacier*, Dr. *Bentley*, and, above all, *Spanheim*, uniting their endeavours to set forth the beauties and excellencies of our poet: and such names, I hope, will be sufficient to justify my choice. I can never too largely commend the observations of *Spanheim* upon *Callimachus*, which are a rich fund of learning, and discover at once the most ingenious, and the most cultivated mind: I have gathered plentifully from them; and had formerly digested many more of his remarks into my own; which are in a great measure dropped, as I have omitted most part of my critical notes, my fondness for that sort of writing being considerably abated.

I have subjoined the *Life of Callimachus*, as compiled by *Basil Kennet*, which is very exact and impartial: and thus have, to the utmost of my ability, endeavoured to make the work as perfect as I was able.

THE LIFE of *CALLIMACHUS*.

C*ALLIMACHUS* was born in *Cyrene**, the famous city of antient *Libya*. His common title of *Battiades* makes the grammarians usually assign one *Battus* for his father: but, perhaps, he may as well derive that name from king *Battus*, the founder of *Cyrene*, from whose line, as *Strabo*† assures us, he declared himself to be descended. We are not informed of the particular year of his birth; though few of the poets have been forgotten by *Eusebius*. However, it's agreed, that he commenced his fame under the patronage of *Ptolemy Philadelphus*, and continued it in the reign of his successor *Ptolemy Euergetes*; whose queen *Berenice* having consecrated her locks in the temple of *Venus*, and a cunning mathematician having stolen them thence to translate them to heaven, gave occasion to the fine elegy of this poet, which we have now only in the *Latin* of *Catullus*.

Whoever was his father, the poet has paid all his duties and obligations to him in a most delicate epitaph, which we find in the *Anthologia*, and which shews, that *Martial* had good reason to assign him the crown among the *Grecian* writers of the epigram. The old gentleman is supposed thus to address the visitants at his tomb:

Whoe'er thou art, that to this tomb draw'st nigh,
Know, here interr'd the son and sire I lie
Of a *Callimachus*: illustrious name,
By each ennobled, and renown'd in fame:
The sire was glorious 'midst the warlike throng,
The son superior to all envy sung:
Nor is it strange; for whom the *Nine* behold,
When young with favour, they regard when old.

Before *Callimachus* was recommended to the favour of the court, he taught school in *Alexandria*, and had the honour of educating *Apollonius*, the author of the *Argonautics*: who making him but an unkind requital for his labour, provoked *Callimachus* to vent his passion in an invective poem, levelled against his ungrateful scholar, under the reproachful name of *IBIS*‡; which furnished *Ovid* with a pattern and a title for his biting piece of the same nature.

How capable soever our poet might be of the highest attainments in verse, he seems to have had a particular fancy for short copies. And when his envious rivals used to alledge this as their main objection against his Muse, that he could not attempt any thing of bulk; he gave them the ingenious answer at the end of the hymn to *Apollo*, which seems to be composed and introduced with all that *art*, which *Ovid* makes the great excellency of *Callimachus*.

* *Strab.* l. 17. p. 838.

† *pag.* 837.

‡ *Suid.* in *Callim.*

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Envy, grown pale with self-consuming cares,
 Thus shed her poison in *Apollo's* ears :
 " I hate the bard, who cannot pour his song,
 " Full as the sea, and as the torrent strong."
 The fiend *Apollo* scorning, spurn'd aside
 With angry foot indignant and reply'd :
 " Headlong descends the deep *Affyrian* flood,
 " But with pollution foul'd, and black with mud ;
 " While the *Meliffæ* sacred waters bring,
 " Not from each stream, but from the purest spring ;
 " From whose small urn the limpid current rills
 " In clear perfection down the gladden'd hills."
 Hail king, once more thy conqu'ring arm extend,
 To final ruin ranc'rous *Envy* send !

The scholiast on this place observes, that to stop the mouths of these detractors, the poet composed his *Hecate*, a work of a large size ; now lost, but frequently cited by *Grecian* and *Roman* authors.

Those few persons who have a right taste, and a just esteem for these smaller compositions, will think that *Callimachus* needed nothing else to ensure his reputation. And if it be true, what *Suidas* reports, that he wrote above eight hundred pieces, he will stand free enough from the imputation of laziness, though he have no unwieldy labour to produce in his own defence.

What we now have under his name are a few hymns and epigrams : the first of which, as they make far the larger part of his remains, so they are of the greatest credit, and seem the main foundation of his fair character amongst his modern friends.

It looks a little strange that *Ovid* *, when he gives him a place in his fine catalogue of poets, should pronounce him immortal, barely upon account of his art, and at the same time, expressly deny his title to wit.

Indeed, we have still many prodigious instances of his art, as (besides the apology already set down) the manner of bringing king *Ptolemy's* praises into the hymns to *Jupiter*, the making *Apollo*, while yet in his mother's belly, prophesy the same prince's victories ; and the like. Yet it will be a difficult matter to persuade any one, who has considered the surprizing delicacy of his thought and turn, to compound for half his applause, and to quit the credit of his invention, for that of his judgment. Both the talents seem so happily tempered together, that it is hard to give an instance of one virtue, without displaying the other in the same view. What can be a nobler proof of both, than the gracefulness of those transitions, where, while he is commending one Deity, he draws in another with so gentle force, as not to wrong the first subject by obliging a new one ? Of this kind is that admired stroke on *Hercules*, in the hymn to *Diana* :

——— Thy approach
 At heaven's eternal portals *Phæbus* waits

* *Battiades toto semper cantabitur orbe,
 Quamvis ingenio non valet, arte valet.*

Am. El. 15. l. 1.

With

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With *Acaceſian Hermes*, this thy arms,
And that the produce of thy ſports to take :
Such erſt *Apollo's* taſk, or ere at heav'n's
Bleſt banquets great *Alcides* found a place,
Whoſe is that duty now ? The rich repaſt
With thee approaching, at the gates of heav'n
He waits unwearied. Him mean time the Gods,
But chief his envious ſtep-dame, ceafeleſs ſcoff
In pleaſant vein, when from the car he bears
A bull's vaſt weight, or by its hind-leg drags,
Impatient ſpurning, a wild boar's huge bulk
Slow up heav'n's ſteep—while thee in crafty guiſe
Goddeſs he thus beſpeaks : “ On noxious beaſts
“ Employ thy darts : that mortals may beſtow
“ *Alcides* the preſerver's name on thee !
“ Suffer the harmleſs goat, the timid hare
“ Secure to range ; ought injure they mankind ?
“ Poor is the triumph there : the wild boars waſte,
“ The wild bulls level all the blooming year :
“ Theſe are man's foes : pour all thy rage on theſe.”
Thus ſpeaking, all-indignant he bears off
His burden, labouring. —————

What can be a fairer argument for the union of the ſame talents, than thoſe wiſe and delicious ſentences, which, ſtriking us ſuddenly in a work where one would not expect them, look as much like inſpiration as any thing that poeſy can produce ? Two of theſe, in the very firſt hymn, may vie with the entire labours of more bulky authors. The firſt of them is a fine answer to the modern libertines, who, from the fanſied uncertainty of a future ſtate, take occaſion to live and die at a venture, and expect as good a chance as their neighbours. The poet is ſpeaking of *Jupiter's* title to the empire of heaven, as a thing acknowledged and unenvied by his two brothers ; and hence he reflects on the folly of the antient ſtory-tellers, who would make the three ſons of *Saturn* divide the three realms by lot :

Vain bards of old, to fiction that incline,
Fabling relate, that heav'n by lot was thine :
In equal things the urns dark chance we try ;
But how bears hell proportion to the ſky ?
The difference who but madmen have not ſeen,
Wide as the diſtance either realm between ?

The other is the concluding ſtrain of the hymn, where he makes his farewel-prayer to the Deity :

Hail, father—! tho' above all praiſes, hear ;
Grant wealth and virtue to thy ſervant's prayer :
Wealth, without virtue, but enhances ſhame,
And virtue, without wealth, becomes a name :

Send

The LIFE of *CALLIMACHUS*.

Send wealth, send virtue then ; for join'd, they prove
The bliss of mortals, and the gift of *Jove*.

Some learned men have endeavoured to make *Ovid's* judgment speak a more favourable sense. But whoever casts his eyes on what *Heinsius* * has performed in that cause, and considers how he is gravelled in the impossible attempt, will be apt to imagine, that *Ovid* intended his words should be understood according to their natural import, but that through a spirit of envy and emulation, he has wilfully contracted his rival's praises. It is plain, he had no higher ambition than to be thought to be superior to *Callimachus* ; and he declares he should admire a mistress who would honour him with that preference †.

But the greatest testimonies of *Callimachus's* worth, and the foundation of his character with the antients, were his numerous pieces in the elegiac strain. Of these, we have only the hymn on *Minerva's* bath, and *Catullus's* translation of the copy on queen *Berenice's* hair. The former seems, like his other hymns, to incline most to the free spirit of lyrics ; the curious story of *Tiresias* making the greater part of the poem. The other is more agreeable to our common notions of elegy ; and, as it is commonly printed with the works of *Tibullus* and *Propertius* in the same strain, so it may vie with the sweetest and most exact of their pieces. For instance, they have nothing of a more natural turn, than that thought, which makes it a greater honour to belong to the queen's head, than to have a place among the constellations : the star is supposed to speak, and thus compliments its mistress :

But tho' such honour and such place is mine,
Tho' nightly prest by Gods and feet divine :
To hoary *Tethys* tho' with light restor'd,
These—let me speak,—and truth defend the word :
Thou too, *Rhamnusia* virgin, pard'ning hear ;
For I must speak ; since neither force nor fear
Can make me cover what I so revere :
Not tho' enrag'd the pow'rs on high shou'd rise,
Revenging tear, and hurl me from the skies !
All these—bear no proportion to the pain
Of fatal final absence from my queen,
With whom while yet an unexperienc'd maid,
I shar'd such unguents, on her lovely head !
Ah, why amidst the stars must I remain ?
Wou'd God, I grew on thy dear head again !
Take heav'n who wou'd, were that wish'd pleasure mine,
Orion's self might next *Hydrochoüs* shine !

This specimen (which to be sure has lost nothing in the *Latin* version) is of itself almost enough to justify *Quintilian* ‡, when he gives *Callimachus* the crown in elegy,

* Prolegom. in *Hesiod.*

† *Est quæ Callimachi præ nostris rustica dicis
Carmina ; cui placeo, pretinus ipsa placet.*

Amor. l. 2. El. 4;

‡ Lib. 10. c. 1.

The LIFE of CALLIMACHUS.

and to show that *Propertius* was not much out in his choice, when he pitched on him for his pattern *.

There is indeed another passage in *Propertius*, which seems to contradict his former judgment, and which is commonly alledged by those who pretend to censure *Callimachus*. It is in the thirty-third elegy of the second book,

*Tu satius memorem Musis imitere Philetam,
Et non inflati somnia Callimachi.*

It is true, by joining *non* with *inflati* in the construction, the difficulty is easily solved, and the supposed detraction turns into a commendation. But it is much more rational to imagine, that *Propertius* here censures some particular work of *Callimachus* (at present not extant) as bombast and extravagant; advising his friend to apply himself to some easier and more agreeable labour. *Scaliger* judges the particular piece to have been the *Αἵμα* which *Martial* flouts as a hard obscure business; and which *Propertius*'s friend might then probably think of translating. This conjecture may be farther improved from hence, that in one of the old epigrams in the *Anthologia*, *Callimachus* is supposed to have been honoured with the commands of the Muses in a dream, for the undertaking that difficult work. But whatever becomes of this point, it is impossible *Propertius* should design any general reflection; since he declares it for his highest wish, to be called the *Roman Callimachus* †.

* *Inter Callimachi sat erit placuisse libellos,
Et cecinisse modis, pure poeta, tuis.*
Lib. 3. Eleg. 6.

—Like sweet *Callimachus* to please,
And to have sung, pure poet, like to thee,
Will prove, indeed, sufficient fame for me.

† *Ut nostris tumefacta superbiat Umbria libris,
Umbria Romani patria Callimachi.*

Let *Umbria* glory in her poet's lays,
The natal place of *Rome's Callimachus*.

A L I S T

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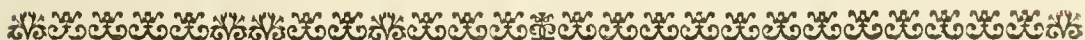
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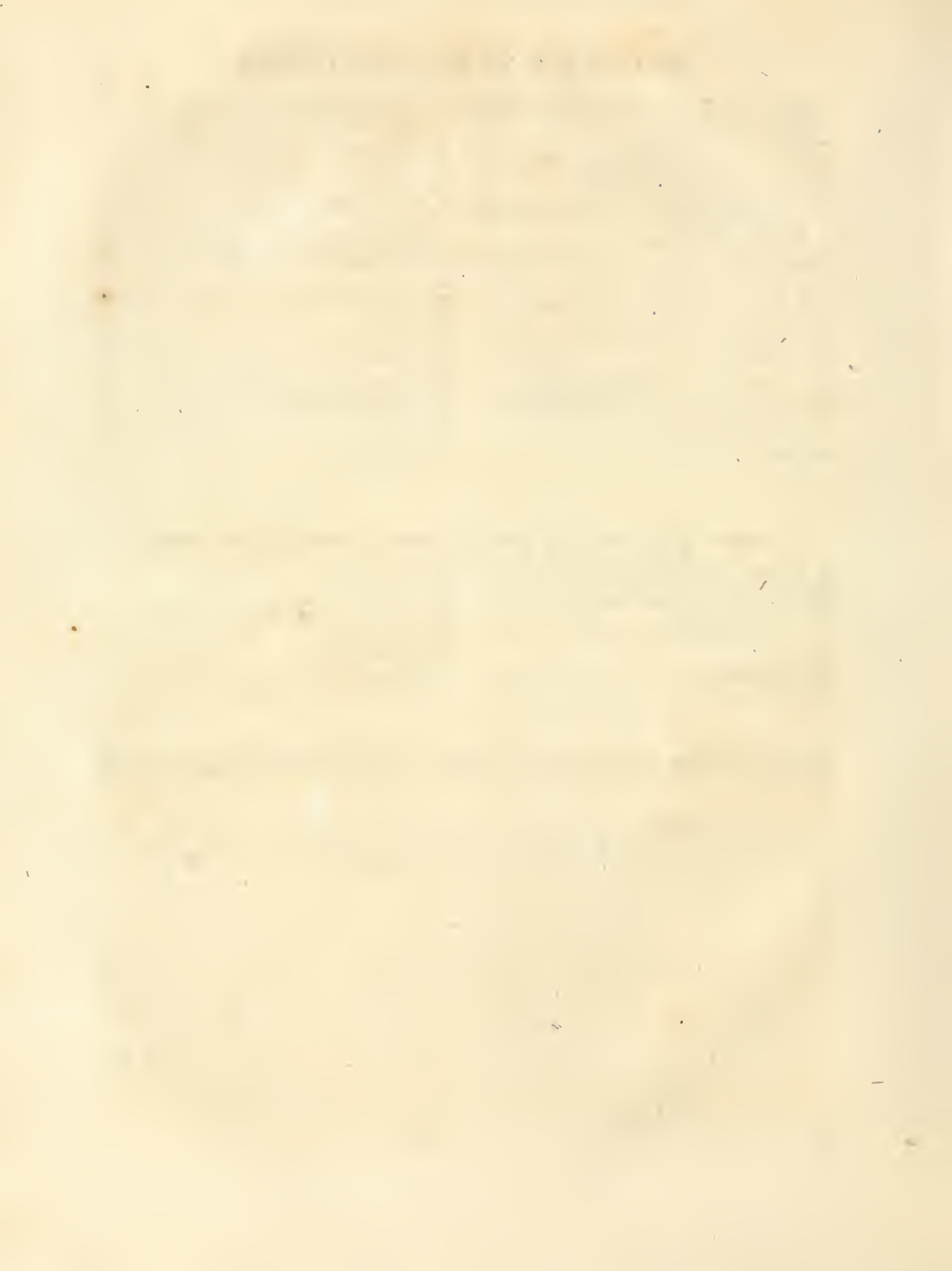
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W.H. Stone Sculp.

THE First HYMN of CALLIMACHUS.

To JUPITER.



WHILE we to JOVE the pure libations pay,
Than JOVE what apter claims the hallow'd lay?
The God, whose power dispers'd, whose arm
subdued

The daring Titans, earth's rebellious brood :

Who

Ver. 1. *Libations*] Orig. Παρὰ Σπονδῆσι, the true sense of which is that given in the translation: Mr. Prior's is very wide of the author's meaning, as well as of the time when the hymns were sung.

While we to Jove select the holy victim.

'Tis a pleasing reflection, that there are scarce any of the religious customs of the Heathens, but confirm the truth of divine revelation. It

will be impossible to give a rational account of these *libations* among them, without having recourse to positive *institution*. And the positive institution will be as unaccountable, unless we suppose it to refer to the great *libation*, "the blood poured out and shed for many for the remission of sins." See Num. xxviii. 7. Deut. xii. 27.

Ver. 3. *The God, whose power, &c.*] The Original is Πηλοσύνων Εὐαίρα, *The disperser or scatterer of the giants born of the earth.* It is

B

well

Who rules the sky, unbounded and alone,
For ever great, for ever fix'd his throne ?

5

IN trembling doubt my mind delays the song,
Thy birth disputed and the contest long :
How shall I sing ? Dictæan dost thou hear,
Or, doth Lycæan more delight thine ear ?

10

Zealous

well known to the learned reader, that the descendants of *Cain* are distinguished in scripture, by the name of the *sons of Men*, or *Adam* ; those of *Seth*, by the name of the sons of God. *Gen. vi. 2.* Attending to this remark, we may, I hope, give a satisfactory reason of the epithet *ωηλο[ι]στων*, (earth-born) and others of the same sense in other writers, when applied to the giants in the Heathen Mythology. The Lord God formed *man* (of) the dust of the *earth*. *Gen. ii. 7.* The original word for earth in this passage is, *הָאָדָמָה* *HADMeH*, and there is no dispute but the name *Adam* *אָדָם* — is very nearly related to it. Since then the giants (*נַפְלִיִּים* *Ne PHLIM*, the deserters of the true worship) are the sons and daughters of men (*Ha Da M*) or *Adam*, *Gen. vi. 4.* and consequently derive their pedigree from (*HADMeH*) the *earth* : we have here a plain ground for the Heathen tradition of the giants, the rebels against God being *sons of the earth*.—It is remarkable in this View, that the LXX render the word *Ne PHLIM* by *Γίγαντες*, *Gen. vi. 4.* It may perhaps be also possible to assign a reason of the attributes *Ελατ[ε]ρα* (the scatterer or disperser of the *Πηλογοιων*, earth born) which *Callimachus* ascribes to his *Jupiter* or supreme god. The learned *Spanheim* has well proved, that our poet was acquainted with the LXX. translation of the Bible, and even if he was not, there is no doubt, but tradition would preserve, though in a confused and imperfect manner an account of the great event which happened at *Babel*. Where we find, that no sooner was the earth freed from those fearful impressions, which the deluge must have made upon the eye-witnesses

of it, and mankind again multiplied, but the *sons of men* (the *earth-born* race) began again to rebel against God : and so became *Ne PHLIM* or giants, *Gen. xi. 4.* So the Lord scattered them abroad upon the face of the whole earth, *Gen. xi. 8, 9.*

Ver. 9. *Dictæan*, &c.] *Jupiter* was generally worshipped by his votaries, as without end, though not without beginning : his birth-place being the subject of much dispute, and various nations claiming that honour to themselves : a matter easily to be accounted for : as there were many *Jupiters* (kings so called) and each country in which a *Jupiter* had been born, maintained itself the birth-place of the sovereign *Jupiter*. The dispute seems to have been carried highest between the Arcadians and Cretans, each vindicating to their country, the glory of first bringing to light the great king of the gods. *Callimachus* here takes upon him to decide the controversy ; and though severe upon the *Cretan*, gives him his just honour, determining the birth-place of *Jupiter* in *Arcadia*, the place of his education in *Crete*. *Cicero* (in his *Nature of the Gods*, B. iii. c. 21.) tells us, that, “ The divines reckon up three *Jupiters*, two of which they report to have been born in *Arcadia* ; the father of the one *Æther*, whose offspring too were *Proserpine* and *Bacchus* : the father of the other *Cælus*, whose daughter the goddess of war, *Minerva*, is said to be ; the third, a *Cretan*, the son of *Saturn*, whose sepulchre is shewn in that island.” See, in this and the next observation—the religion of nature, and the admired wisdom of these *Greeks* and *Romans* !

Zealous of fame and of his country's worth,
 On Ida's mount the Cretan boasts thy birth :
 The sons of Arcas with resentment glow,
 And thy great birth-place in their country shew.
 Who vaunts, dread sovereign, and who vaunts in vain, 15
 Say—; but why ask?— the Cretans ever feign :

Their

Ver. 15. *Who vaunts, &c.*] The original is—

— Πόλεροι, πάτερ, ψευσαίῳ ;
 Κρήτες αἰ ψεύσαι· καί, &c.

The *Cretans* pretending to shew the tomb of *Jupiter* in their island, seem greatly to have offended their idolatrous brethren of the nations : and to have drawn upon themselves that odious character which we find in our author, and which, from him we plainly learn, was given to them on account of this impious prophanation of their *supreme* :

Tam mendax magni tumulo quam Creta tonantis : says *Lucan* : and *Cicero*—*Ab Euhemero autem & mortis, & sepulturæ demonstrantur Deorum. Utrum igitur hic confirmasse videtur religionem, aut penitus totam sustulisse ?*—*Saint Paul* takes notice of this proverb to shew the *allowed* vileness of the Gentile world : “ One of themselves, even a prophet of their own, said, The *Cretans* are always liars, evil beasts, slow bellies.”—The prophet here spoken of, is *Epimenides*, a *Cretan* poet (the word *προφήτης*, *prophet*, strictly speaking, means no more than one that speaks from, for, or instead of another : in the same manner as *pro-consul*, *προ* in composition being all one with *υπερ* : so poets are called *προφῆται Μουσῶν*, the *prophets of the muses*, which may be said very properly of *Epimenides*, who is commonly styled, *Θεῖος ἀνὴρ*, a divine man, and his writings *κρησμοί*, oracles. See *Hammond* on *St. Luke*.) From him it was that *St. Paul* took this line, upon which the learned *Dr. Hammond* observes, “ *Chrysoström* and *Theophylact* say of *Epimenides*, that he, seeing the *Cretans* build a sepulchral monument to *Jupiter*

and worship him, as one that *was* or *had been* but a *man*, in zeal, and jealousy, and rage, *ζηλωσας*, for that god of his, he writes these verses to *Jupiter*, beginning *Κρήτες αἰ ψεύσαι*, which *Chrysoström* makes up into a distich :

— Καὶ γὰρ τὰφον, ὦ ἀνα, σέο
 Κρήτες ἐκείνην αἶν'· σὺ δ' ἔθ' ἄνθρωπος, ἐσσι γὰρ αἰεὶ.

But it must be observed that these verses are in *Callimachus's* hymn *πρὸς Δία*, which that they are the very lines here referred to in *Epimenides*, doth no way appear, but by *Chrysoström's* conjecture : nay, the contrary must be concluded, from the *κακά θηρία*, which here follows, but not in *Callimachus* : it is then most probable that *Callimachus* borrowed thence the first words, and added the rest of his own, and so applied it to his own purpose : so that all *St. Chrysoström's* difficulties and suppositions must fall to the ground, &c.—See the comment. That *Callimachus* did not borrow from *Epimenides*, is plain and obvious : besides, both *St. Chrysoström* and *Dr. Hammond* might have considered, that this, which *St. Paul* quotes, is itself a complete hexameter verse :

Κρήτες αἰ ψεύσαι· κακά θηρία, γαστέρες ἀγλαί.

And *Erasmus*, in his *Chiliads* tells us, that *St. Jerom* found in a work of *Epimenides* (entitled *de Oraculis*) this very line : so that *St. Chrysoström* need not have been so anxious after, what he thought, filling it up ; nor could any thing so well fill it up, to *St. Paul's* purpose and argument, as its own words. *Callimachus* mentions nothing of the *κακά θηρία*, or *γαστέρες ἀγλαί* : and that he took the first words from *Epimenides* is scarce probable or worthy a dispute ; as the

Their impious actions all their claims disprove :
 Presumptuous, they have built the tomb of Jove ;
 Immortal Jove, who bears no dying frame,
 A God, thro' all eternity the same !

20

WHERE the brown forests on Parrhasia nod
 Thick, dark, and awful, Rhea bore the God :
 All holy hence that blest retreat was made
 Rever'd the gloom, and unapproach'd the shade :
 Down from fair woman to the reptile race
 Each teeming female flies the sacred place :

25

Nor

proverb was, doubtless, so common in every one's mouth : nay, indeed, upon the whole, it seems probable, that *Epimenides* used the words in a sense very different from *Callimachus*.

Ver. 18. *The tomb*] The scholiast is ingenious enough upon this passage ; and seems desirous to free the *Cretans* from the odium of so prophane an action, as pretending to shew the tomb of the supreme *Jupiter* amongst them. " For, says he, in *Crete*, upon the tomb of *Minos* was this inscription Μινως τῷ Διὸς ταφος, the tomb of *Minos*, the son of *Jupiter*. In process of time, by some means or other, the first words were effaced and obliterated, insomuch that only Διὸς ταφος, the tomb of *Jupiter*, remained : And from hence arose the notion that *Jupiter* was buried in *Crete*, and that this was his tomb." Another solution he gives of the matter, which is this ; " The *Corybantes* who took the care of the young God, in order to deceive his voracious father *Saturn* the better, did in fact build a tomb for him, as if he had been really dead." The first is plausible and ingenious ; but we in these times need be in no danger of declaring, that most probably there was a real tomb

of a real *Jupiter*, a king of *Crete*, in all likelihood buried in his own realms : which as *Jupiter* was the supreme God of the nations, became in time (when they misunderstood their true *Jupiter*, and misconceived him) a matter of great offence.

Ver. 21. *Parrhasia*] *Arcadia* was so called from *Parrhasus*, one of the sons of *Lycaon* ; here it was in the mountain *Lycaeus*, that *Rhea* brought forth the divine *Jupiter* : whose birth-place was ever after held in extraordinary veneration by the *Arcadians*. *Pausanias* (in *Arcadicis*, p. 513) speaking of it says, " In the summit of the mountain is the cave of *Rhea* ; where none except the sacred priestesses (γυναῖκες ἱερὰς τῆς Θεᾶς) were permitted to enter ; and if any one contemptuously entered it, death, within the year, was necessarily his fate." *Milton* speaking of *Eve's* bower (B. iv. ver. 703) has some lines that are a good comment on this passage—

— Other creature here
 Beast, bird, insect or worm durst enter none,
 Such was their awe of man.

Nor daring there the pangs of birth to prove ;
Such pious horror guards the hallow'd grove.

THE mighty burden of her womb resign'd,
The goddess sought some living stream to find : 30
All due ablutions to perform, and lave
Thy infant limbs in its auspicious wave :
Arcadia's realm cou'd then no streams supply :
Its fields were barren, and its meads were dry :
No friendly Ladon blest the thirsty swain, 35
No silver Erymanthus fed the plain :
Then woods and wilds above the hollows rose,
Where smooth, with liquid lapse, Iäon flows :

Obscure

Ver. 30. &c.] There is something very remarkable in the account which the poet gives us of this purification of the mother and the child : for that both are mentioned, the original puts out of all dispute :

Ωκε τοκοιο

Λυματα χυτλωσαιτο' τεον δ'ενι χροά λουσσαι.

The τοκοιο λυματα are the *partus fordes*, and as Mad. Dacier (whose authority here doubtless should be allowed) observes, refers not to the infant but to the mother : The word χυτλωσαιτο, according to *Hesychius*, is expressive not of simple washing only, but anointing with oil, μετα ελαιε λουσσαι, το αλειψαι μετα τε λουσσαι—to anoint after washing. And it was an universal custom amongst the *Greeks* for women to purify themselves by washing : A custom not easily accounted for unless we have recourse to the original and positive institution of purification by washing ; and indeed, this would open a large

field of enquiry, and might, perhaps, well repay our labour : However, this is worthy observation, “ That the mother of the king of the gods, and the king of the gods himself had need of purification by water.” Nothing can more fully declare the universal consent of all mankind in the *natural uncleanness of all flesh*. Water and oil we know are the acknowledged types of the spirit ; and a *lamb* and a *pigeon*, types of the Son and Holy Spirit, were offerings for women under the law.—See *Levit. xii.* Now *water* is the great and appointed cleanser. I shall leave the reader to pursue these hints if he thinks proper, referring him to *St. Luke ii. 21 — 24.* There is one thing more also observable in the original, that the water which *Rhea* sought after, is called ποον υδατος. — a *river of water*, living or running water. See *Levit. xiv. 5.* and *St. John vii. 38, 39.*

Ver. 33.] It was a common opinion with the ancients, that fountains and rivers partook of

6 THE HYMN TO JUPITER.

Obscure with dust the rattling chariots rode,
 Where thunders, deep-descending, Melas' flood: 40
 Where rapid Carion rolls his waves along,
 Couch'd in their haunts secure the savage throng:
 O'er the parch'd desert, where Metope's tide
 Chearing the vales, and plenteous Crathis glide,
 Thoughtless of gurgling streams confin'd below, 45
 The hinds, burnt up with thirst, impatient drag'd and flow.

DISTREST the Goddess heav'd a feeble sigh,
 Then spoke (and speaking rear'd her arm on high :)

“ Prove

of the same vicissitude, rise and decay, to which all things in nature are subject: So *Ovid* says (METAM. l. 15.)

Vidi ego, quod fuerat quondam, &c.

The face of places, and their forms decay.
 And that is solid earth, that once was sea:
 Seas in their turn retreating from the shore,
 Make solid land what ocean was before:
 And what were fields before, now wash'd
 and worn,
 By falling floods from high to valleys turn, &c.
 And the parch'd desert floats in streams unknown,
 Wond'ring to drink of waters not her own, &c.

DRYDEN.

The passage in *Callimachus* is a proof of the same opinion: Truly poetical as it is, I am surprized that *Friseblinus* should find fault with it as fabulous; and prefer the account given by *Pausanias* of the aridity and moisture of *Arcadia*. For we must consider these two in their proper spheres, the one as a poet, the other as an historian and naturalist; the one is supposed not to give the exact, but poetical reason of things (which with the poets is generally wide of

the truth) but from the other we expect a rational and real solution of a matter of fact. “ That *Arcadia*, says *Friseblinus*, should be entirely devoid of water before the birth of *Jupiter*, and that then so many great rivers should suddenly spring up, is a thing no way consonant with truth, but seems to be a fiction of the poet, in order to enhance the praises of *Jupiter*. Do I myself judge the opinion of *Pausanias* far more agreeable to truth, than this of the poets, concerning the aridity and moisture of *Arcadia*. In his *Arcadies*, he speaks thus—“ But if the country is troubled with great drought, by means of which the corn and shrubs are all withered and parched up, then the priest of *Lycean Jupiter*, turning with prayers to the water of the fountain, having slain sacrifices, and performed all necessary rights, dips a branch of oak into the surface of the water, which immediately becomes troubled, and sends forth a vaporous, black steam like a cloud; soon after which this steam or cloud ascends, and then presently the clouds gather all around, the sky lowers, and shortly showers of rain refresh the *Arcadian* vallies.” This custom, deserves our attention.

“ Prove thou, O earth, with me a mother’s woes,

“ Light are thy pangs and less severe thy throes :”

50

She said ; her scepter on the rock descends,

Wide at the blow, the rock disparted rends :

Impetuous to the passage crowds the tide,

And rushes roaring down the rocks rough side.

THIS happy stream thy infant limbs receiv’d,

55

By thee first honour’d, as with thee it liv’d :

There bath’d thy limbs, and wrapt in purple bands,

Thy mother gave thee to fair Neda’s hands :

To Diète’s cave commanding to repair,

And tend with secret zeal her mighty care :

60

Neda,

Ver. 5. *She said, &c.*] There can be no doubt, but that *Callimachus* borrowed this from the history recorded in the Old Testament, of the like miracle performed by *Moses*, or at least, that the story, if traditional, which I rather incline to believe, was originally derived from thence. “ *Moses* took the rod from before the Lord, as he commanded him. And *Moses* and *Aaron* gathered the congregation together before the rock, and he said unto them, hear now ye rebels, must we fetch you water out of this rock ? And *Moses* lift up his hand, and with his rod he smote the rock twice ; and the water came out abundantly——” *Numb.* xx. 9—11 : See also *Exod.* xvii. 6. It is observeable, that *St. Paul* particularly applies this to Christ : “ They did all drink the same spiritual drink : for they drank of that spiritual rock that followed them, and that Rock was *Christ* ;” *1 Cor.* x. 4.

And this consideration will be pleasing to the scriptural reader, that *Rhea* should (according to the heathen mythology) require *water* from the rock, to wash her new-born infant.” Such remarkable particulars in the blind devotion of the idolatrous nations must give great evidence to the truth of that system, which in its purity can alone account for, and solve these strange, and otherwise inexplicable circumstances in their practice : And my design is to suggest such hints as may easily be carried on by persons tolerably skilled in these matters. It is remarkable, that *Apollonius*, the cotemporary of *Callimachus*, in his *Argonautics*, mentions this same miracle of *Rhea*’s, done in *Cyzicum* ; and something of the same kind *Pausanias* tells us of *Atalanta*, who, when hunting, being a-thirst, struck a rock with her hunting-staff, and thence flowed water.

8 THE HYMN TO JUPITER.

Neda, of all the nymphs that Ammon nurs't,

In age, save Styx and Philyre, the first.

NOR to the nymph was Rhea's favour shewn

By this great trust, and precious pledge alone :

No trivial honour, and no small reward,

65

Confirm'd her love, and witness'd her regard :

Her favourite's name, the favourite stream she gave,

Which rolls by Leprion's wall, its antient wave :

And to Callisto's race its bounty yields,

Gladdening at once both shepherds, flocks, and fields.

70

To

Ver. 61. *Neda*, &c.] *Callimachus* mentions here but three of *Jupiter's* nurses (for that is, I think, beyond doubt the meaning of *μαιωσαῖο*, in the original, and not—*quæ ipsi obstetricatæ sunt*—who were *midwives* to *Rhea*; the scholiast well explains the word by *εθρεψαν*, *nutriebant*)—That there were more than three, contrary to the opinion of some, the original plainly declares, by informing us, that *Neda* was youngest of all the nymphs engaged in this care, save *Styx* and *Philyre*—had there been no more than these three—she was, in one word, the youngest of *all*. *Pausanias*, in his *Arcadics*, mentions three nurses of *Jupiter*, “The *Arcadians*, says he, call *Thisbe*, *Neda* and *Agno* the nurses of *Jupiter*; the first of which gave name to a city, the second to a river, the third to a fountain.” *Ithome*, *Adraste* and *Ida* are also left upon record as honoured with the Office: *Adraste* is afterwards mentioned by our author (ver. 75)—all which shew the truth of what I have advanced. *Heuzelinus* reads this line in the author—

Πρωτιστη γενεῇ μετὰ Στυγὰ τε Φιλυρῆτε.

So *Homer* γενεῇ νεωτάτῃ—μετὰ is exceptive here, “*Ajax* was the best of the *Grecians*, says *Ho-*

mer, μετ’ αμυμονα πηλειωνα.” This *Philyre* was the mother of the *Centaur Chiron*, sprung from her and *Saturn*: *Chiron* is often from her called *Phillyrides*; and *Achilles* is said to have been educated at her house. So *Pindar*—ξανθος Ἀχιλλεύς τάρμεν μενῶν Φιλυρας ἐν Δομοῖς. *Nem.* iii. 76.—We may observe, that the Poet has address’d himself to *Jupiter* thus far; and afterwards continues to do so, but here he says, αἱ μὲν τότε μαιωσαντο—*quæ ipsum tunc nutriebant*; and this is no impropriety. For he turns, as it were, from address’ing his deity to inform the people of *Neda* and the other nurses of *Jupiter*, and settles the age and authority of *Neda*, no trivial matter amongst the zealous worshippers of this god:—so that I cannot approve a reading once offered, αἱ τινὲς τότε, *quæ se tibi nutrices præbuerunt*. Dr. *Bentley*, the younger, would have μὲν refer to *Rhea*, and in the true spirit of criticism, cries out, “*Verte, quæ ipsam (Rheam) tunc parturientem curabant*—; *perperam, ipsum, cum Jovem alloquitur*.” But he does not seem to have attended diligently to the true sense of *μαιωσαῖο* in this place.

Ver. 69. *And to Callisto's race*, &c.] The original is υἱῶν τοῦ Λυκαονίης Ἀρκτοῖο—*Arcas* was the son of *Callisto* and from her it is, that the author here

To Cnossus brought, the Melian nymphs abode,
 With joy the Melian nymphs embrac'd the God;
 His wants Adraſte ſedulous ſupplies,
 And in the golden cradle lulls his cries:
 Milk from the duteous goat the God receives,
 And pleas'd the labouring bee her tribute gives:

75

Hence

here calls the *Arcadians*, “ the *poſterity* of the *Lycaonian* ſhe-bear.” She was the daughter of *Lycaon*, and as the fable goes, was raviſhed by *Jupiter*, on which account the jealous *Juno* turned her into a ſhe bear. She was killed by the arrows of *Diana*, and by her gallant removed into the heavens, where ſhe was made a conſtellation known by the name of *Αρκτος*, or *Ursa major*. *Ovid* relates the whole ſtory :

Jove ſaw the charming huntreſs unprepar'd,
 Stretch'd on the verdant turf, without a guard:
 “ Here I am ſafe, he cries, from *Juno*'s eye,
 Or ſhou'd my jealous queen the theft deſcry:
 Yet wou'd I venture on a theft like this,
 And ſtand her rage for ſuch, for ſuch a bliſs.”
Diana's ſhape and habit ſtrait he took, &c. &c.

ADDISON.

And thus he ſucceeded ; as you may ſee at large in the 2d book of the *METAMORPHOSES* : This was the thunderer of the heathens ! — Some have given the fable an hiſtorical explication — A potent prince, under the appearance of a moſt ſuit and addreſs, robbed *Calliſto* of her virtue, the fruits of this afterwards appearing, ſhe, to avoid the anger of his queen, was obliged to fly to the woods ; which is ſignificantly expreſt by ſaying, ſhe was turned into a bear : She was killed by *Diana*'s darts, that is, in child-bed ; and honours being conferred on her by the king, in complaiſance, ſhe was ſaid to be made a conſtellation, no uncommon piece of flattery. There appears in the former lines of the original great beauty, not to be expreſt in a tranſlation.

— Τομεν ποθι πολυ κατ αυτο
 &c.

Συμφερεται νηπι —.

In the words *ποθι* and *συμφερεται*, I mean particularly ; for I cannot be of *Stephen*'s mind, that *ποθι* is here an expletive only, *ornandi gratiâ* : There are fewer ſuch expletives in the Greek language, I conceive, than we ſometimes imagine ; *ποθι* here may very elegantly be conſtrued *olim* ; and as a river is a thing of continual courſe, ever rolling, and yet ever rolled away, it is not only *long ſince* *ποθι*, but ſtill, *rolls on*, *συμφερεται*.

Labitur & labetur in omne volubilis ævum.

Ver. 71.] The head-piece to this hymn will be a good comment upon this paſſage : as will alſo the following lines from the moſt learned and uſeful part of *OVID*'s works, his *Liber Faſtorum*, l. v. ver. 115.

Nais Amalthæa Cretæa nobilis Ida
Dicitur in ſylvis occuliſſe Jovem.
Huic fuit hædorum mater formoſa duorum
Inter diſcæos conſpicienda greges :
Cornibus æreis atque in ſua terga recurvis,
Ubere, quod nutrix poſſet habere Jovis.
Lac dabat illa Deo. Sed fregit in arbore cornu,
Truncaque dimidia parte decoris erat.
Euſtulit hoc nymphe : cinxitq; recentibus herbis,
Et plenum pomis ad Jovis ora tulit.
Ille ubi res cæli tenuit, ſelicque paterno
Sedit & invictô nil Jove majus erat :
Sidera Nutricem, Nutricis fertile cornu
Fecit ; quod Dominæ nunc quoque nomen habet.

Ver. 75. *Milk* —.] *Bochart* very well illuſtrates this paſſage ; “ Goats milk, he tells us, was not only of great uſe in medicine, but by many people uſed for daily food. Hence *Solomon*, in his *Proverbs* xxviii. 27. And goats-milk enough for thy food, for the food of thy
 C thy

Hence Amalthea 'midst the stars was found :

Hence came the bee, and Jove's protection crown'd.

HIGH-

thy household, and the life of thy maidens. *Paulus Ægineta* observes, that, *Lac mulicbre est temperatissimum—max Caprillum, hinc asininum, ovillumque & postremò vaccinum.* Woman's milk is most temperate and wholesome, then goats, then asses, and sheep's, and lastly cows." And hence the supreme of the Gods, *Jupiter* (or more probably some prince of *Crete* about the time of *Abraham*) was said to be brought up with goats milk, and the astronomers gave the goat a place amongst the stars. They, who know how frequently the letters *N* and *L* are changed one for the other, will easily perceive that *Amalthea* came from the *Phœnician*, אִמְתָּה *Amantba*, which comes from the *Hebrew* אִמְתָּה *Amanth*, which is used for a nurse both in *Ruth* iv. 16. and in the 2d book of *Samuel* iv. 4. — *Galen* observes, *Non tuto Lac caprarum offerri absque Melle, cum multis qui solum sumpserant, in ventre sit coagulatum, quod hominem mire gravat atque suffocat.*—That goats milk is not taken safely without honey, &c.—; with which they were not unacquainted, who in antient times assigned *Jupiter* two nurses; one *Amalthea* (the goat) who fed him with goats milk, the other *Melissa* (the bee) who fed him with honey. *Didymus* in his book Εἰρηνοῦς Παιδαγωγός, says, *Melissea Cretensium regem primum, &c.* That *Melissus* the king of the *Cretans* first sacrificed to the Gods, and introduced new rights and sacred ceremonies. He had two daughters *Amalthea* and *Melissa*, which nursed the child *Jupiter*, and fed him with goats milk and honey: Whence arose that fable of the poets, that bees flew to him, and filled the child's mouth with honey. Some of the antients tell us, that infants are first fed with milk and honey: *Barnabas* in his epistle, says, "Why then should I mention milk and honey, since an infant is first nourished with honey, then with milk?" — See *Bochart de Animalibus*, Sc. l. 2. c. 51.—It is somewhat very remarkable that this divine infant should be nourished with the same food, that the celebrated prophecy of *Isaiah* appoints for the Son of the Virgin: "Butter and honey shall he eat, that he may know to refuse the evil, and to choose the good, ch. vii.

ver. 15. Butter is milk with this addition, that it is by great heat and violence coagulated and coagmentated; and therefore the *Hebrew* word for it חֶמְאָה *Hamæ* is derived from חָמָה *Hame* the Sun or solar heat, from whence also this same *Jupiter* takes one of his names, *Hammon* or *Ammon*. The Son of the Virgin was to eat of this milk and this butter, thus prepared by fire and violence: Out of himself also, the true Rock, he eat the spiritual honey. See *Deut.* xxxii. 13. and *Psal.* lxxxi. 16. Hence he says of himself, "I have eaten my honey-comb with my honey. I have drunk my wine, with my milk." *Song of Solomon* v. 1. and of his spouse the Church, "Thy lips, oh my spouse, drop as the honey-comb; honey and milk are under thy tongue: iv. 11. And as these were found in his spouse, the church, so were they promised to the *Israelites* in their *Canaan*, a land flowing with milk and honey. These fed and nourished the Son himself, these must feed and nourish every believer, every member of that church, every seeker after that heavenly *Canaan* where they richly flow and abound, if they would like their master, "encrease in wisdom and stature, and in favour with God and man."

Ver. 78. Hence fame, &c.] The fable that *Jupiter* was fed by bees, and that they therefore were particularly protected by him, was very universal: *Virgil*, who has done them and himself so much honour, speaks thus in his 4th *GEORGIC*.

Proceed my muse the wondrous talents shew,
Which grateful *Jove* did on the bees bestow:
Since they by *Cretan* swains, and cymbals led,
In *Diæ's* cave heaven's infant monarch fed.

LAUDERDALE.

"Nay the cave itself where *Jupiter* was thus fed by the bees, was afterwards made sacred to them, and so sacred, that as the fable goes, some who disregarded the religion of the place, covered all over with armour entered into it, and stole honey; for which presumption *Jupiter* turned them into birds." Thus *Antonin. Liberalis*. And in the same place he tells us, "That these

HIGH-raiſ'd their brazen ſhields, around thee ſtand,
Great God, the Corybantes, ſolemn band!

80

Their clanging armour thund'ring they advance,
To the harſh ſound reſponds the myſtic dance:
Loud, rough and rude tumultuous clamours riſe,
To mock old Saturn's ears, and quell thy cries.

SWIFT was thy growth, and thus divinely train'd
Mature the dawn of manhood was attain'd:

85

Yet

theſe bees the nurſes of *Jupiter* kept and guarded that cave. *Diodorus* reports, “ that theſe bees were by *Jupiter*, as an everlaſting memorial of his love to them, changed from their then natural into a fine golden or brazen colour. *Καλῶ χρυσοῖδει παραπλήσιον*. — And *Ælian* tells us, “ that in his time there were to be found on *Ida* of *Crete*, bees *χαλκοειδεις* of a brazen colour ” The author calls the bee *Panacrian*, *πανακριδος* *εργα* *μελλισσης*, and immediately ſubjins the reaſon, as ſome imagine, becauſe that mountain or a particular part of it, was called *πανακρα*, which *Stephens* ſuppoſes to have ariſen from its height, *παν* being here augmentative, as it frequently is when prefixed. And *Diodorus* obſerves upon this place, “ that tho' it be extremely high and much expoſed to the winds and ſtorms, yet the bees feel no inconvenience at all from thence.” I am apt to imagine, that this place was called *πανακρα* from the bee, not the bee *πανακρις* from it: *πανακρις* is a diſtinguiſhing and particu'ar epithet of the bee: — *ut qui ſorum faſtigia pervolat*. — They,

In ſummers heat on tops of lillies feed,
as *Dryden* expreſſes it—and again—

They ſkim the floods, and ſip the purple flowers.

The learned reader muſt have obſerved ſome things in this part of the *hymn* impoſſible to appear in a poetical tranſlation — particularly Ver. 44. &c.

Ver. 79. *High-raiſ'd, &c.*] This whole paſſage is much beſt illuſtrated by ſome of thoſe ancient medals, of which we have many copies in books of antiquity, where are pictured to us the infant God, and the fierce Corybantes holding aloft their ſhields and clanging them around him: The word *πυρρην* in the original, is a *pyrrhic*, or martial kind of dancing. — *Spanheim* favours the ſcholiaſts explanation of the word *Ουλα*, which he renders *ſalutariter*, as the ſcholiaſt *υγιεινως*, — which he ſays, “ is a very appoſite word, becauſe *Jupiter* was preſerved by this very dancing around him.” This ſurely is too mean for ſuch a poet as *Callimachus*: It rather ſeems to expreſs the vehemence of their motion, and the ſtrenuous beating of their armour; and indeed the author always uſes it in that ſenſe (the beſt preſumption which can be that he does ſo here.)

— Αἱ δὲ ποδῶσιν
Οὐλα κατεκροταλίζον —

Valde ſtrepebant, we read in the hymn to *Diana*, ver. 247. where it is uſed only to expreſs vehemence: *Stephens*, very juſtly in the above line alters γε το σε — σε περι ωρχησαντο. ver. 52.

Ver. 85. *Swift, &c.*] The original is,

Καλὰ μὲν ηἵξεν, καλὰ δ' ἐτραφεῖς, ἔρανε Ζεῦ.
Οἷον δ' αἰθέρας —
Ἀλλ' ἔτι παῖδός ἐν ἔφρασσαο πάλῃ τελευτᾷ.

Yet ev'n, dread ruler of the Gods, when young,
 Thy mind was perfect and thy sense was strong:
 'Twas hence thy brother's, though the first in birth,
 Nobly avowing thy superior worth,
 And scorning envy, own'd it right, when giv'n
 To Jove the empire of themselves and heav'n.

90

VAIN bards of old to fiction that incline;
 Fabling relate, that heaven by lot was thine:
 In equal things the urns dark chance we try;
 But how bears hell proportion to the sky?
 The difference who but madmen have not seen,
 Wide as the distance either realm between!

95

Did

This passage appears to me in a sense something different from that which the commentators in general give it; they imagining the encrease was of his *mind* only, not of his body. "I don't take the words ὄξυ δ' ἀνέθουας , says *Stephens*, as if they meant, *Jupiter soon grew up in stature*, but that he was ripe or adult in wisdom before the usual time, and even in his childhood (for the poet subjoins $\alpha\lambda\lambda' \epsilon\tau\iota \pi\alpha\iota\delta\nu\omicron\varsigma \epsilon\omega\nu$) lest any one should imagine him in mind and judgment a child." The sense of the passage seems literally this: "Swift was your encrease or growth, great *Jove*, for ($\delta\epsilon$ is frequently used for $\gamma\alpha\rho$) for excellent was the method of your education: Swift you grew up to manhood, and the soft down rose early on your chin; though during the short season you continued a child, your soul was in its full perfection, and your thoughts great, ripe, and worthy of God. For which reason, because your thoughts were always great, &c. your brothers envied you not, as being far their superior in worth, the empire of the heavens, &c." This sense is much different from that wherein the passage is commonly taken, but I think, conveys a loftier idea of his God, and

pays him a nobler complement; which must always determine us in such cases. Though the word $\pi\alpha\iota\delta\nu\omicron\varsigma$ signifies something more of puberty than $\pi\alpha\iota\varsigma$ ($\pi\alpha\iota\delta\nu\omicron\varsigma$ being as *Hesychius* explains it, *one qui exæssit è pueris*, what the *Attics* call $\alpha\nu\tau\iota\pi\alpha\iota\varsigma$) yet by the poets it is often used in the same sense as $\pi\alpha\iota\varsigma$. So *Homer*

— Ἠλυθ' Ὀδυσσεύς
 Παιδὸς ἔων —

where *Estatheus* observes — $\pi\alpha\iota\delta\nu\omicron\varsigma$ is for $\pi\alpha\iota\varsigma$. It is said of our Blessed Saviour that "the Child grew and waxed strong in spirit, filled with wisdom, and the Grace of God was upon him;" and also "Jesus encreased in wisdom and stature, and in favour with God and man." See note 75 at the end.

The reader of Mr. *Prior's* translation must observe, that part of it here is absolutely unintelligible

— *Inventive wit;*

And perfect judgment crown'd thy youthful æt:

His next lines are truly noble, worthy the author and translator.

DID I form fables, like those bards of old,
 With shew of truth my stories should be told:
 Yet would I scorn to vilify my song,
 With fictions to amuse the vulgar throng.

LET me avow, that not by chance was given,
 But by thine own right hand the throne of heav'n :

Dread

Ver. 99. *Did I, &c.*] Mr. Prior and Mr. Pitt, after him, have omitted a line in this place, which, to me, gives the original a very grand and admirable turn. After he has convicted the old poets, the author, preparing to give (what he calls) the true account, seizes upon the reader's attention in this line.

Ψευδοιμην αμωτος ακεν περιβοιεν ακρηη.

In the true meaning of which the commentators are divided, which might occasion the omission in these gentlemen; the scale seems to incline to Stephens's side, his appearing the most natural and easy sense of the passage. He translates it—*Mentirer quæ persuaderi possint auribus ejus qui ea audiret.*—After the author has told us, that what the old poets related thus of the divisions between the three brethren, &c. was a mere fable; he goes on, I wonder, they should relate such glaring falsehoods, which manifestly contradict common sense and reason: As to myself, was I inclined to tell fabulous stories, I would do it with more caution: *Ψευδοιμην, &c.* I would at least so manage my fables and fictions, as to draw credit from my hearer, and if not strictly true, yet they should wear the face of probability." "*Pessime vertunt*, says the younger Dr. Bentley; thus I translate it: *Si mentiri velim, ea mendacia dicam, quæ sint verisimilia, & quæ auditorem inducant, ad credendum.* Poeta, says Plautus, *facit illud verisimile, quod mendacium est.* As to that interpretation of Gronovius, which Grævius approves, it is *inexplicable, stupid, unmeaning.*—The doctor himself is indebted to Stephens for this explication, which he gives as his own; and therefore might as well have

spared that dogmatical assertion at the end: For certainly there is great beauty in the interpretation of Gronovius, and it was no difficult matter for an interrogation to have dropt from the end of a line, as Gronovius imagines; nay, we know the original MSS have no stops at all:—*Mentirerne ego, quæ placerent auribus ejus, qui ea audiret?* The poet having told you the absurdity of the fables related upon this occasion by the former poets, gives his own performance the air of truth: "These, says he, are *fables*, with which mankind has been amused and deceived: For my own part (in matters of such moment) I would not relate untruths to gain the approbation of every hearer." "Wou'd I—great Jupiter—or cou'd I do this?—No, in order to expose their folly, I rehearse their fictions—but, as thy poet and prophet, in this sacred hymn to thy honour and service, I deliver only what is the religious truth, and my particular creed." There appears nothing in this so *stupid* and *inexplicable*; nothing works upon any reader or hearer, so much as an appearance of strict attachment to truth in an oration or work; and we find, that it was no uncommon method with the old poets (and why should we not believe them sincere?) to assume this appearance, and thereby, a superiority over other poets: Euripides introduces his Hercules refuting the scandalous tales of the former bards, concerning the amours of the Gods, and saying,

Αειδων οιδε δυσητοις λογοις.

These are the wretched tales of fabling bards.

The reader immediately by this artifice imagines the speaker about to deliver the whole truth.

I have

Dread Power and Strength their mutual aid supply'd, 105
 And hence were seated near their sovereign's side.
 Then too, great king the eagle was assign'd,
 To man the favorite augur of thy mind :

To

I have endeavoured to express both senses in the translation, as the original will bear both ; and subjoin a paraphrase by *Stephens*, as a justification of my own.

*Haud mentiri illos vates tam absurda decebat,
 Usque adeo nullo veri fucata colore ;
 Ponderet ut recto si forte examine quisquam,
 Deridenda queant mage quam credenda videri.
 Solvere si libeat nostram ad mendacia linguam,
 Saltem verba loquar, penitus non absque veris,
 Non indigna fide mea dicta ut judicet auris.*

Ver. 105. *Power*, &c.] Βίη and Κρατος were supposed by the ancients to be two personages attendant on *Jupiter* ; they are introduced by the poet *Oeschylus* as the satellites of *Jupiter*, whom *Vulcan* addresses thus—

Κρατος Βιατε σφωιν μεν εντολη Διος
 Εχες τελος δε και εδω εμπροθεν επι.

And when *Ovid* in his *Fasts*, tells us, that *honor* and *reverence* begat *majesty*, by whose side *awe* and *dread* placed themselves, and being defended by *Jupiter* never since left the heavens, he speaks in the same manner with our author :

—Honor, placidoque decens reverentia vultu
 Corpora legitimis imposuere toris :
 Hinc sata majestas : hos est dea censa parentes ;
 Quaque die parta est edita, magna fuit.
 Nec mora confedit medio sublimis olympo,
 Aurca purpureo conspicienda sinu :
 Confedere simul Pudor & Metus : omne videres
 Numen ad hanc cultus composuisse suos.

Then arose the *Titans* — when

*Fulmina de cœli jaculatus Jupiter arce
 Vertit in auctores pondera vasta suos :
 His bene majestas armis defensa Deorum,
 Restat et ex illo tempore firma manet :
 Assidet illa Jovi, Jovis est fidissima custos,
 Et præstat sine vi sceptrum tremenda Jovis, &c.*

It is scarce necessary to put the reader in mind of the many passages in Scripture, the *Psalms* particularly, to which our author is remarkably similar : With his own *right hand*, and with his *holy arm* hath he gotten himself the victory. *Psalms* xcvi. 1. I looked and there was none to help, and I wondered that there was none to uphold ; therefore mine own arm (saith *Jehovah* our Redeemer) brought salvation unto me, and my fury it upheld me. *Isaiah* lxiii. 5. compare also lix. 16. Thou hast a mighty arm, strong is thy hand and high is thy right hand : Justice and judgment are the habitation [marg. establishment] of thy throne : Mercy and truth shall go before thy face. *Psalms* lxxxix. 13. com. xcvi. 2. Christ is called the power of God, and the wisdom of God. 1 *Cor.* i. 24. and honor and power [κρατος] are by St. Paul ascribed to him. 1 *Tim.* vi. 16.

It will be necessary to remind the reader of a strange mistake, which Mr. *Prior* hath made here in his translation, misled by a bad Latin paraphrase of our author — which renders Διφρον, currum, a chariot, though it here signifies sedem, a seat, the throne of *Jupiter* : The reader will, by consulting Mr. *Prior*, soon see the error.

Ver. 107. *The eagle* &c.] *Callimachus* calls it—
 Οικονον μεν υπερχον — the bird far most excellent of all other s. Agreeably to our author *Horace* speaks thus in the beginning of one of his best odes—

*Qualem ministrum fulminis alitem
 Cui rex Deorum regnum in aves vagas
 Permisit —*

As the majestic bird of tow'ring kind,
 Who bears the thunder thro' the æthereal space,
 To whom the monarch of the Gods assign'd,
 Dominion o'er the vagrant feather'd race—

DUNKIN.

And as thus being *Jove's* thunder-bearer, the eagle

To me and mine oh! may he ever prove

The happy omen of thy care and love!

110

THYSELF supreme; as thou hast well assign'd,

The Gods subordinate command mankind:

The

eagle was particularly assigned to him, and in his favour.

— *quæ fulmina curvis*

Ferre solet pedibus—Divum gratissima regi.

The cause why the eagle was so particularly appropriated to *Jupiter* and called his *thunder-bearer*, has greatly perplexed and puzzled the mythologists, who have given a number of reasons, no less absurd than improbable; *Servius* sets down very gravely to account for this matter, and tells us a couple of strange stories concerning *Jupiter's* being carried away when an infant by an eagle, and of his being in love with a boy named *Aeros*, the *Greek* word for an eagle. Such stories want only to be mentioned, to refute themselves. It appears very plain, why the heathens used this symbol, if we refer to the Scripture, and nothing else can give us any plausible solution of the matter. We may first reflect, what it is, that really *bears the thunder*, is the *vehicle*, by which it is *carried*, and that we all know to be the *air*, from whence we reasonably conclude that the eagle was a symbol of the air: This is confirmed by the whole voice of antiquity, by which we are clearly assured that the eagle was worshipped as a symbol of the *air*. But how came it so to be? for this we must have recourse to the figure of the *Cherubim*, set up at the gates of *Paradise*, and in the *Holy of Holies*, of which *Ezekiel* has given us so full a description in his 1st and 10th chapters. This figure of the cherubim was a compound figure of four faces joined to one body—the faces were those of a bull, an eagle, a lion, and a man, and was a symbolical representation of the *Trinity in Unity*, with the great mystery of the *Incarnation*—the bull, being a type of God the

father, as also of fire; the eagle, of God the Holy Ghost, as also of air; and the lion of God the Son, as also of light; and the man, of human nature taken into the essence and joined to the lion, God the Son. The eagle was thus made an emblem of the *Holy Spirit*, and also of *air*, which, with the addition of *Holy*, is the name of the Third Person — *αγιον πνευμα*, the Holy Ghost, *spirit*, *air*: And being thus in the very original of things consecrated to that purpose, was afterwards, by idolaters, misapplied, and misunderstood; remaining still amongst them a type or symbol of the air, though they had forgotten the next step, namely, that the air was itself but a *type*: From this figure of the *Cherubim* most of the abuses and surprising conjunctions in the heathen mythology arose; but as it would be too long to speak fully of it here (or at least as its importance demands) I will subjoin a short account of it in the appendix: In the mean time, we may remember that the *Greek* name of the eagle *Aeros*, confirms what hath been advanced, that the bird is a symbol of the air: For the *etymol. magnum*. derives it from *αισσω*; *Aeros*, *παρεα το αισσω, το ορμα*, to *rush on or forwards*, to *move round with impetuosity*, the very characteristic of the air, which rushes in every where, and moves round in circulation from the center of the universe to the circumference. The Almighty in the *Psalms* is said to *ride upon a cherub*, and to *fly*; and then what that cherub is, we are informed, “*He came flying upon the wings of the wind*.” xviii. 10. i. e. upon the wings of the eagle, the cherub, and symbol of the wind, air, or spirit, agreeable to which the *Romans* describe their *Jupiter Olympius*, *riding upon an eagle*; as you may see in any of the mythologists.

The merchant, poet, and the man of war,
Each to his guardian power prefers his prayer :

While mighty kings (whose universal sway 115

The foldier, merchant and the bard obey)

Their grateful offerings to the altar bring

Of Jove, their sovereign, Jove of kings the king.

The footy smiths to VULCAN's temple move,

And hunters glory in DIANA's love : 120

MARS reigns despotic o'er the warrior throng,

And gentle PHOEBUS claims the sons of song :

But monarchs bend at thy eternal shrine,

By Jove ordain'd, defended, and divine.

They rule from thee : while from thy towers on high 125

Alike extends thy providential eye

O'er kings, their nation's scourge, or kings, their nation's joy. }

To these of glory thou the means hast giv'n,

Such as befits the delegates of heav'n :

Thine

Ver. 124. *By Jove, &c.*] This sentiment that all the power and authority of kings was derived from the supreme, and so, consequently *divine*, is by no means peculiar to our author : there is scarce any of the poets that do not herein agree with him : we have it in *Horace*, *Hesiod*, *Theocritus*, *Moschus*, *Pindar*, *Horace*, *Virgil*, &c. indeed *Hesiod* and *Virgil* use the same words with our author — *Ex de Διός βασιλεύς* — says the former ; and *ab Jove sunt reges*, the latter ; and *Horace* beautifully,

*Regum timendorum in proprios greges
Reges in ipsos imperium est Jovis.*

So in the *Proverbs* of *Solomon*, *Wisdom* says, By me kings reign, and princes decree justice, &c. viii. 15. The reader cannot but observe, that this passage bears analogy to that of *St. Paul's* in his epistle to the *Romans* xiii. 11. “ Let every soul be subject to the higher powers. For there is no power but of God : the powers that be are ordained of God, &c. See also 1 Pet.

Their splendid pomp thy hand alone bestows :

130

But not on all a like profusion flows,

A like profusion of thy gifts divine :

As plain we note, great Ptolemy, from thine ;

Whose plenteous blessings from almighty Jove,

At once thy power, and his protection prove.

135

To all the morn within thy breast conceives

Mature perfection the glad evening gives :

Thy greatest purposes short days fulfil,

Thy smaller, instantaneous as the will.

But

1 Pet. ii. 13. St. Paul's word *ordained* (in the original *τεταγμεναι*) I have used in the translation, as most expressive of the author's meaning in the words,

Τω κ' σφίτερον ἐκριναι λαξιν.

the scholiast reads *ταξιν*, for *λαξιν*, which I judge to be the true reading, and St. Paul's word *τεταγμεναι* confirms me in this opinion.—The poet places the God *Ακρης εν πτελισσιν*, in the *citadels*, or *watch-towers*: And that says *Grævius*, because citadels were sacred to *Jupiter*, as *Aristides* in his hymn witnesseth. Hence amongst the *Romans Jupiter Capitolinus*.

Ver. 133. *As, &c.*] The complement, which the poet here pays his great prince and patron *Ptolemy*, has been justly admired as a masterpiece in this hymn; and I cannot conceive, by what means it happened, that Mr. *Prior* should totally overlook it, and so widely mistake the author in his translation; robbing him of that,

which has ever been esteemed a shining and peculiar beauty. The poet places his hero in the very next rank to *Jupiter*, whose prerogative, as a God, it is to speak and perform, in every the most arduous matter to human conceptions; which though *Ptolemy* could not attain to, yet we find in smaller matters, his thoughts were immediately perfected, and in the greatest, a day sufficed to mature his designs. I shall have occasion to speak more of this passage in the encomium of *Ptolemy* by *Theocritus*, and therefore omit to do so here:—I cannot help remarking, that the *Centurion* who came to our Lord in full acknowledgment of his divine power, reasoned in this manner, saw and knew, that Jesus as a God must be able instantly to perform his almighty pleasure, and considering his own small authority over his soldiers, concluded justly of our Master's power over all nature, his workmanship, and every being, his creature and servant. See St. *Matth.* viii. 5, &c.

Their councils blasted some for ever mourn,

140

Years follow-years, and days on days return ;

While still dispers'd and scatter'd with the wind

Each purpose fails, their guardian God unkind.

HAIL Saturn's son, dread sovereign of the skies,

Supreme disposer of all earthly joys :

145

What man his numbers to thy gifts could raise, —

What man hath sung, or e'er shall sing thy praise ?

The

Ver. 140. *But some, &c.*] “ The author in this passage, says *Spanheim*, beautifully satyrizes dilatory procrastinating princes, to whom, according to *Homer* — Βραδύων τε νοός, λεπτή δὲ τε μνῆσις.” This seems to be rather an over-stretched meaning, and what the words don't at all convey. The author in the former part told us, “ That the favour of the God was unequally distributed amongst his viceregents, to some more, some less : that *Ptolemy* was an illustrious proof of his superior and distinguishing regard ; while others, though protected and regarded by him, were so in a less degree, and though powerful, had not the eminence wherewith his particular favorite was blest.” Nevertheless I should be glad to find the sense of this ingenious commentator approved, as it gives his author no small credit ; and would be willing to impute it to myself, that I cannot see this beauty, rather than deprive *Callimachus* of an honour *Spanheim* thinks worthy of him. — The same excellent person observes moreover ; that in the last line of this passage, the poet nobly hints to us the instability and weakness of even the greatest monarchs without the assistance of the Gods, and the vanity of every purpose, without their aid, from whom descends all power and glory. We have numerous expressions in scripture to the same effect : where we are told, that the Lord bringeth to nought the counsel of the heathen,

and maketh the decrees of the people of none effect, *Psal.* xxxiii. 10. The reader, upon a diligent perusal of this *Psal.*, will find many things in it similar to what hath gone before in *Callimachus*, particularly ver. 13. where we read—The Lord *looketh* from *heaven*, he *beholdeth* all the sons of men. From the *place of his habitation*, he looketh upon all the inhabitants of the earth. See line 125. — Again, ver. 18. Behold the eye of the Lord is upon them that fear him, upon them that hope in his mercy. — Ver. 22. Let thy mercy, O Lord, be upon us as we hope in thee. See line 151, &c. — Many other passages, no less striking, will, I doubt not, occur to the attentive reader.

Ver. 146. *What man, &c.*] The very learned Mr. *Dawes* in his *Miscellanea Critica*, is too severe upon our author, where he considers the present passage ; and he must pardon me, if I think his alteration renders the passage, as he expresses it, really *jejune* and *idle*. To set his criticism in a true light I find it necessary to give you his own words, which, though long, I doubt not the reader will very readily excuse, as coming from a man so justly eminent.

“ Τὰ δ' ἔργματα τις κεν αἰδοί ;

Οὐ γινεῖτ' ἐδ' ἔσαι τις κεν Διὸς ἔργματ' αἰεσθί ;”

This passage all the commentators, except *Stephens*, have past by unregarded. He observes,

“ That

The bard is yet, and still shall be unborn :

Who can a Jove with worthy strains adorn ?

Hail,

“ That *Callimachus* probably wrote *αἰδοί*, as in the preceding verse. The particle *κεν* is certainly improperly joined with an indicative mood ; and therefore I should chose either *αἰδοί* or *αἰσῆ*. But *αἰσῆ* (which some one perhaps may be for reading) I entirely disapprove.” Whether you read *τις κεν αἰσῆ*, *τις κεν αἰσῆ*, or *τις κεν αἰσῆ*, you read a solecism. The first expression the learned commentator observes is faulty, on account of *κεν* being joined with an indicative mood. But not accurately enough ; for the fault does not lie in that it is joined with an indicative mood, but that it is joined with a future indicative ; since the past tenses of that mood, as well imperfect as perfect, as also both aorists often have that particle joined with them. That the second expression is absolutely contrary to the genius of the Greek language—*nos primi monemus*. — The third *Stephens* entirely disapproves, but is silent, for what reasons. We must observe (what, indeed, seems to have misled many very learned men) that verbs of that form (of which is *αἰσῆ*) are never used in an optative sense, or joined with the particle *κεν* or *αν* ; but used in the past tenses in a future signification. * *Aristophanes*.

Εγω γὰρ ὡς μετράκιον ἠΠΕΙΑΝ ὅτι
Εἰς τὰς Δικαίους καὶ σοφῆς καὶ κοσμίης
Μοῦς Βασιλευμένη. And again,

† ΥΠΕΙΠΟΥΣΗΣ ὅτι
Εἰς ἑσπεραν ἦΞΟΙΜΙ — Again,
‡ ἨΚΗΚΟΕΙΣ γὰρ ΩΣΑΘΗ ναίσι ποτε
ΔΙΚΑΣΟΙΕΝ ἐπὶ ταῖς οἰκίαισι τὰς δικὰς
Καντοῖς πρεβυτοῖς ἀνοικοδομήσι [I. ΑΝΟΙΚΟΔΟ-
ΜΗΣΟΣ] πὰς ἀνθρ.—

And now having established, as the very learned person conjectured, the *αἰδοί* in the place of the other, let us consider the sentence. In the *Latin* translations we find it thus. *Tua vero opera quis celebret ? Non fuit : non erit : quis Jovis opera celebret ?* Where first, that expression *non fuit : non erit*, is so elliptical, that an example

like it can scarce be found. They must necessarily fill it up thus : “ *Non fuit quisquam qui celebrare potuisset, non erit qui celebrare poterit.*” We are not so difficult, as to condemn this : Permit it then : But since by this, a most full answer is given to the question—*τὰ δ' ἐγμὰ* *τις κεν αἰδοί*—*tua vero opera quisnam celebret ?* Who can endure a repetition of the same question immediately after it has been answered ? for my part I never met with any thing so jejune, absurd and idle. That of *Ovid* concerning *Callimachus* every one knows.

*Battiades toto semper cantabitur orbe
Quamvis ingenio non valet, arte valet.*

What induced *Ovid* to write this, I leave to the discretion of others. But be that as it will, one thing I know, that *Callimachus* never would have wrote this passage, if he had not wanted *art* as well as *genius*. *Lucretius* has a passage much of the same kind.

*Quis potis est dictum pollenti pectore carmen
Condere pro rerum majestate, bisque repertis ?
Quis ve valet verbis tantum, qui fundere laudes
Pro meritis ejus possit, qui talia nobis
Pectore parva suo, quæstiq; præmia liquit ?
Nemo ut opinor erit mortali corpore cretus.*

This indeed is elliptical, but nothing like *Callimachus*. If you fill up this—*Nemo erit, qui dignum carmen condere possit*, &c. you sufficiently answer the questions found in the foregoing lines : But if immediately after the 6th you was to repeat the 5th foregoing, I need not say how absurd and ridiculous you would render the passage. But this very absurdity, except that the words repeated are fewer, is the very same in *Callimachus*.—“ Will you then attempt to restore so embarrassed and incurable a passage.”—Yes—and that I think may be done without great difficulty. Thus I would understand it.

Τὰ δ' ἐγμὰ *τις κεν αἰδοί*
Οὐ γινέτ', ὅτ' ἔσται τις, οὐκ ἂν Διὸς ἐγμὰτ' αἰδοί.

* *Plut. L. 88.*

† *L. 998.*
D 2

‡ *Vesp. 796.*

Hail, father — ! tho' above all praises, hear;

150

Grant wealth and virtue to thy servant's prayer :

Wealth

Tua vero opera quis tandem celebraverit? non natus est, non erit quisquam, qui Jovis opera celebrare poterit. — I believe the criticism, severe as it seems, to an impartial enquirer, is almost its own answer. As to the ellipticalness of the expression, few in every part of study and of life, but meet with many of the same kind. — For how is it possible for the author to have expressed himself otherwise? How *jejune* indeed would it have been had he said, Who could sing thy praise, there never was a man who could, there never will be a man who can, &c. How much more noble — Who can sing thy praise? The man is not born nor ever will, for what man can ever sing the praise of *Jupiter*? There I imagine the stress and emphasis is to be laid on ΔΙΟΣ ἔργατα, which Mr. *Darves* seems not aware of, when he says the *very same question* is repeated. There is peculiar beauty in that noble repetition. For who can sing the praise of a *Jupiter*? and had the ingenious critic been much conversant in the works of ancient and modern poets, he would have found emphatical repetitions of this kind extremely frequent. The poet in the first question is speaking to the God τὰ ἔργατα: raptured as it were, he elegantly and very properly bursts out into the great impossibility of worthily praising his supreme. “There never was nor ever will be a man born sufficient to praise him;” for, recollecting and speaking to himself, perhaps, or else to the hearers he cries out, “How is it possible they should? for, who can sing the praise of *Jupiter*, the great son of *Saturn*, the supreme and sovereign of all the Gods? whom he had just honoured with the most exalted epithet πανπρετατὲς *exsuperantissime*.”

Ver. 151. *Virtue, wealth.*] *Callimachus* here proves himself a very excellent moralist, and plainly hints at the principle of the *Stoics*, who maintained that virtue was αὐταρκεία, entirely sufficient to a happy life: He knew better, and found each one, virtue and riches, absolutely necessary for the obtaining true happiness. Virtue

without some support needless, poor, despised, and in rags is unequal to the shock —

* Few can bear the whips and scorns of time,
Th' oppressor's wrong, the proud man con-
tumely,

The insolence of office, and the spurns

That patient merit of th' unworthy takes:—

Without sinking beneath the burden; but if wealth and power is united with virtue, what a field is there to act in, to diffuse good and happiness to ourselves and all mankind? There never was a more wise petition from a *heathen*. Riches without virtue are a firebrand in the hand of a mad-man; given only, as a great writer expresses himself, “As a conspicuous proof and example of how small estimation exorbitant wealth is in the sight of God, when he bestows it on the most worthless of mankind.” The celebrated prayer of the wise *Agur* is nearly of the same import with this of our poets: “Give me neither poverty nor riches, feed me with food convenient for me; lest I be full, and deny thee, and say, who is the Lord? or, lest I be poor and steal, and take the name of my God in vain.” *Proverbs* xxx. 8. But in the 7th chapter of *Ecclesiastes*, ver. 11. we have the immediate observation—“Wisdom is good with an inheritance, and by it there is profit to them that see the Sun. For wisdom is a defence, and money is a defence: but the excellency of knowledge is, that wisdom giveth life to them that have it.” The conclusion of this hymn is most noble; the elegance and sweetness of the poetry, joined with the intrinsic grandeur and beauty of the thought, present us with the most elevated ideas.—I must observe, *Homer* concludes two of his short hymns with the same petition as our poet. That to *Vulcan*—with

ἀλλ' ὡς ἂν Ἡφαίστε, διδασκόμενόν τε καὶ ὄλβον.

* *Hamlet*.

That

Wealth without virtue but enhances shame,
 And virtue without wealth becomes a name :
 Send wealth, fend virtue then : for join'd they prove
 The bliss of mortals, and the gift of Jove.

155

That to *Herculus*, with

Χαιρε αναξ Διος υιε' διδασκετην τε κ' ολβον.

whence it is obvious to remark, that this was a very favorite petition amongst the heathens.

Horace has a very good sentiment to the same purpose with our author —

Et genus et virtus, nisi cum re vilior alga.

and for this reason, says *Menander*,

Μαμαριον, οσις θσιαν κ' υν εχει
 Χρηται γαρ θτος εισαδει, ταυτη καλως.

Theocritus having before celebrated *Ptolemy's* wealth and power, of which he could not even wish encrease, they were so large, concludes his hymn with

Αρετην γε μεν εκ Διος αιτευ.

as if he never could have too large an encrease of virtue, though eminently renowned for it. — There are, who have imagined the poet here makes a kind of genteel petition to his king, and insinuates, that his songs and genius were not sufficient to make him happy, without the other

great and material ingredient, since fame and merit alone are not able to feed a man :

So prayen babes the peacock's spotted traine
 And wondren at bright *Argus* blazing eye ;
 But who rewards him ere the more for thy ?
 Or feedes him once the fuller by a graine ?
 Sike praise is smoke, that sheddeth in the skye,
 Sike wordes beene winde and waften soon in
 vaine.

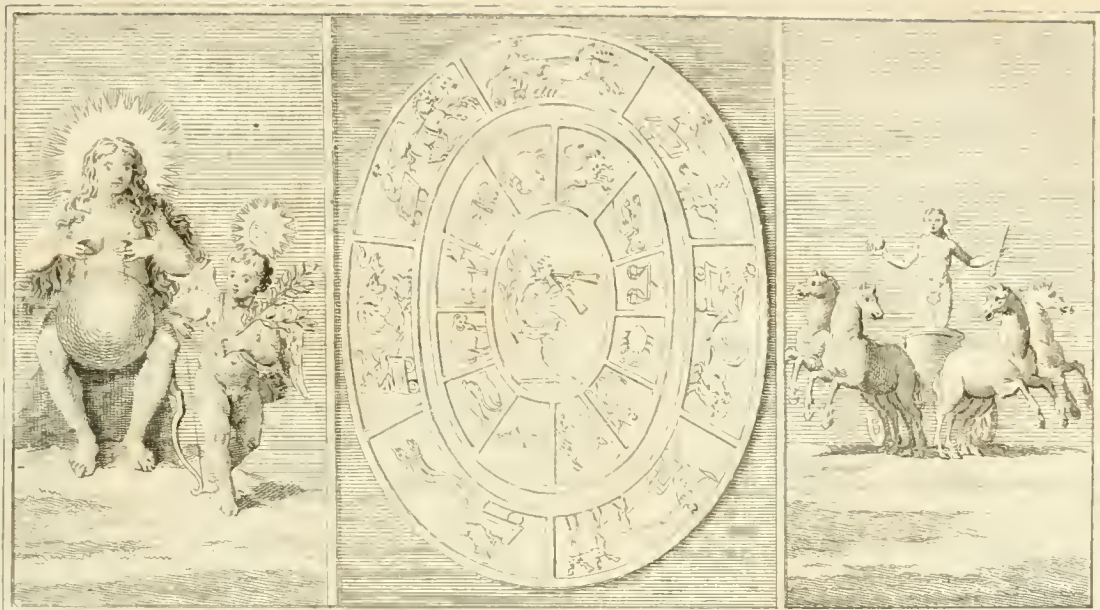
SPENSER'S *Calendar*, 10th ECLOGUE.

They have, I say, conceived his case something like this of poor complaining *Spenser's*, who felt too truly, what he hath so beautifully express'd : but with regard to *Callimachus* it may be hard to say any thing certain of this matter, as we are ignorant of his situation with respect to his great benefactor at the time of writing this hymn ; but since it is most probable that he was then high in favour, and in the *musæum*, he had certainly no occasion to hint any thing of this kind. Such far-fetched and over-strained conjectures should not be indulged, when the whole tenor of an author's thoughts seems too nobly elevated to be capable of mean insinuations like these.

End of the Hymn to JUPITER.

GENERAL REMARK.

* *Hymn to APOLLO.*] “ The task you enjoined me (observes an ingenious friend) of taking a closer and more accurate view of this hymn, has brought its own reward with it. I take it to be one of the most valuable remnants of antiquity; because it informs us, in some measure, how general and deep an impression the tradition of a *Redeemer* had made on the minds of men. And I think, we need not at all scruple to say, that in this poem we may see some of the great outlines of *HIS* character, though corrupted with foreign mixtures and attributed to a wrong object. But even these very mistakes, will not appear surprizing upon the then received principles of mankind, and may so easily be *accounted for from Divine Revelation*, as to serve in some degree to confirm the truth of it. — When the heathens had once fallen into that grand apostacy of setting up the *heavens* for their God, and worshipping it as a self-existent independent being, it is no wonder they attributed to *their arch-idol*, what was only due, and what was *originally acknowledged* to belong to the True God. Nay, I cannot think it at all wonderful, even upon a superficial view (and the more clearly we examine this matter, the more thoroughly, I am persuaded, we shall be convinced) that they assigned distinct offices to their trinity (fire, light and spirit) in the same manner *nearly* as the true believers did to theirs (*Father, Son and Holy Ghost*, of whom these material agents are the emblems or representatives.) Of this numberless instances might be given. But as the following hymn will shew us, how they attributed the same offices to the *material Sun*, which were only due, and which throughout the Old Testament are claimed for, or foretold of, the *Sun of righteousness, that true light, which lighteth every man, that cometh into the world*, — I shall at present confine myself to that; but here I must beg leave to remind you of an observation, which in this sort of enquiries ought never to slip out of our memories; namely, that before the revelation of *literal* writing, men had no other way of preserving the knowledge they had, and of conveying it to posterity, so *certain* and *infallible*, as taking some *animal* or *tree*, that did, in *some respect*, resemble the material or spiritual object they would describe; and making it the *representative* or *symbol* of that object; or, as it has since been called, making such symbol (whether *tree* or *animal*) *sacred* to that object. And it requires no great skill in antiquity to prove, that this method of communicating knowledge, especially in religious matters, was continued *long after* the use of letters was first discovered to mankind.” The reader is desired to bear these remarks in mind, during the course of the notes on the following hymn.



J. H. Smith sculp.

THE Second H Y M N of CALLIMACHUS.

* To APOLLO.



SEE, how the laurels hallow'd branches
wave ;

Hark, sounds tumultuous shake the trembling
cave !

Far,

Ver. 1. *Laurels branches.*] It was usual not only to adorn every part of the temple of *Apollo* with *laurel branches*, the posts of the doors, the innermost parts of the temple, the altar, tripods, &c. but the priestesses themselves also delivered their oracles, holding *laurel branches* in their hands : whence our poet speaks not of a tree (as Mr. *Prior* translates it) but of the *branches* (δαφνίως ὀρενέξ) thus adorning the temple : It hath escaped the observation of no critic, how exactly *Virgil* hath herein imitated our author

— Tremere omnia visa repente, &c.

ÆNEID 3.

Scarce had I said, he shook the holy ground,
The laurels and the lofty hills around :
And from the tripods rush a bellowing
sound.

DRYDEN.

And,

— Procul hinc procul este profani, &c.

ÆNEID. 6.

Fly

Far, ye profane, far off! with beauteous feet

Bright PHOEBUS comes, and thunders at the gate;

See

Fly ye profane, oh fly, and far remove
(Exclaims the priestess) from the hallow'd
grove. PITT.

There are many other passages in the classics greatly similar hereto, particularly in the 5th book of *Lucan's Pharsalia*. All the Gods had some tree sacred to them.

*Populus Alcideæ gratissima, vitis Iaccho,
Formosæ veneri myrtus, sua laurea Phæbo,*

says *Virgil*. "But why the laurel should be assigned and dedicated to *Apollo*, rather than any other tree, I must confess, never to have met with a satisfactory reason. As to what they tell us (wherein all the commentators rest) that it was an emblem of prophecy, and from its crackling or not, when thrown into the fire, predicted good or ill fortune, we are yet as much in the dark, and as much to seek, how it came to be so used, as at first. The reader doubtless has herein been as unfortunate as myself, and therefore I shall venture to give him my own thoughts on this subject. It is well known that *Apollo* in the *Grecian* mythology is the same as the Sun, and that he was generally represented amongst his worshippers by a young man with a glory of conical rays about his head, not very unlike the crowns we may observe in the pictures of our old kings. If we examine the leaf of the *Roman laurel*, as we have it in the busts or pictures of the heroes or poets of former ages, or as it is still to be seen in many gardens in our own country, we shall find no leaf so nearly resembles the conical rays abovementioned as this, and therefore no tree was so proper to be consecrated to *Apollo* or the Sun; or in other words, so aptly represented that light, which he is continually sending forth, enlightening and enlivening our lower world." We may add also, that the laurel, as an ever-green represented the perpetual youth of *Apollo*, for he is described as always young, and unbearded. See this hymn ver. 36 orig. Ever-greens in Scripture are made the symbols of the Divinity of *Christ*, whose leaf

never withers, and at the time of his birth, to testify our belief of his immortality we adorn all our churches with ever-greens. The material Sun therefore had that assigned to him by his worshippers, which is reclaimed for, and belongs truly to the Sun of righteousness.

Ver. 3. *With beauteous feet, &c.*] It is observable, that we meet in the heathen poets with the mention of *Apollo's* presence, in his temple much more frequently than with that of *Jupiter*, or any other of the Gods: might not this arise from the very general and antient tradition of the Lord, *Jehovah*, who was to come in the flesh, pitch his tabernacle (ἐσκηνωσαι) among us, and inhabit the temple of a human body? See *St. John* ii. 19. If you compare *Malachi* iii. 1, 2, 3. you will easily observe a remarkable resemblance between the prophet and the poet. The Lord shall suddenly come to his temple: even the messenger of the covenant whom you delight in: τα θυετρα ΚΑΛΩ ποδι φοιβος αρασσει — who may abide the day of his coming, and who shall stand when he appeareth — ? εκας, εκας, εις αληθειαν. The expression of *Apollo's* knocking at the gate καλωποδι with a beautiful foot, is particularly remarkable. Our Saviour's coming to preach the gospel of peace, and so his ministers also (as appointed by him) is thus described: How beautiful upon the mountains, are the feet of Him, that bringeth good tidings, that publisheth peace, &c. *Isaiah* lii. 7. and so in the prophet *Nabum* i. 15. Behold upon the mountains, the feet of Him, that bringeth good tidings, &c. — The coming of the Sun of righteousness thus to bring peace, is compared to the rising of the material Sun: the Sun of righteousness shall arise, with healing in his wings, *Mal.* iv. 2. and his feet is said to be beautiful upon the mountains, because the Sun first ariseth; or at least, appears from, and upon them. See *Cant.* ii. ver. 17. And as *Christ's* entry into the kingdom of grace is thus figured, so *Apollo's* entry into his temple is expressed in the same manner, by the rising of the Sun, unbarring the gates of light, and with his shining

See the glad sign the Delian palm hath giv'n ;

5

Sudden it bends : and hovering in the heav'n,

Soft sings the swan with melody divine :

Burst ope, ye bars, ye gates, your heads decline ;

Decline your heads, ye sacred doors, expand :

He comes, the God of light, the God's at hand !

10

BEGIN

Shining feet knocking at the golden portal of day, according to the accustomed language of the poets. In the sixth *Psalms* the office of the divine light is nobly set forth to us under the same image. "In them (namely, the heavens) hath he set a tabernacle for the sun (*Shemesh*, the solar light) which is as a *bridegroom* coming out of his chamber, and rejoiceth as a *strong man* to run a race. His going forth is from the end of heaven, and his circuit unto the ends of it, and there is nothing hid from the heat thereof."—See also *Isaiah* vi. 1, 2, 3.

Ver. 5. *The Delian palm.*] See the hymn to *Deos*—orig. l. 209. The palm-tree, it is universally known, was sacred to the second person of the true Trinity ; so that the corruption of tradition is sufficient to account for the heathens dedicating it to the *second* person of their trinity. It is observable, that on the walls of the *Jewish* temple were described *palm-trees* and *cherubims* alternately ; the cherubims were only *coupled ones*, consisting of two faces, a *lion's* and a *man's*, expressing the divinity (of which *the lion of the tribe of Judah*, Rev. v. 5. was a symbol) joined to the humanity, represented by the human face. "The palm-tree was used as an emblem of *strength*, *support*, *ability to stand upright under any pressure* ; as it is said the property of that tree is." (*Aul. Gell. Noct.* l. 3. c. 7.) Hence it was used among the heathens as an emblem of *victory* ; and by believers as a type of *salvation* wrought through Christ. On this account, when our Saviour made his *regal* entrance into *Jerusalem*, "much people took branches of palm-trees, and went forth to meet him and cried, *Hosanna* [*save us*] blessed is the

king of *Israel*, that cometh in the name of the Lord, *John* xii. 12. And the saints as represented in their *triumphal* state, in the *Revelations* vii. 9. "hold these branches in their hands, and cry with a loud voice saying, *salvation* to our God, which sitteth on the *throne*, and unto the Lamb." I may here likewise observe, that at the *feast of tabernacles*, which were made of *boughs*, each of which was also a *type* of some property in Christ, the people were ordered to *carry these branches*, and by this means ascribe *victory* to their *all-conquering* king the Messiah. This figure then was an emblem of Christ, as *Conqueror* : the humanity (through the assistance of the *lion*, the divine person, who was united to him) was to have *stability*, *strength*, and *power to support himself* under the weight of all he was to do and suffer for and in the stead of man ; and after he had acquired the victory for himself, he was also to communicate the effects of it to his followers, *i. e.* He was to give *support*, *ability* to those who should accept him as their *Saviour*, to stand here against all the *assaults* of their enemies, and the *pressure* of temptations, and to place them hereafter in a *stable state* of glory, beyond a possibility of *falling* or being *removed* from it."—See the sermons of the late learned Mr. *Cateot*, p. 306.

Ver. 9. *Decline, &c.*) The reader cannot but observe the remarkable resemblance of this passage to the following verses from the xxivth *Psalms*—Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the king of *Glory* shall come in. Who is this king of glory ? the Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and

E

be

BEGIN the song, and tread the sacred ground
 In mystic dance symphonious to the sound,
 Begin young men : APOLLO's eyes endure
 None but the good, the perfect and the pure :

Who

be ye lift up ye everlasting doors, and the king of glory shall come in. Who is this king of glory ? the Lord of hosts he is the king of glory. Selah. So too as *Spanheim* observes, after that divinely emphatical description of the seraphims and their hymn in *Isaiah* chap. vi. — “ Holy, holy, holy is the Lord of hosts, the whole earth is full of his glory.” — We find, “ that the posts of the door moved, at the voice of him that cried, and the house was filled with smoke.”

Ver. 11. *Begin the song, &c.*] The original is

Μολπήντε καὶ ἐς χορὸν ἐντυνεοθεῖ.

Ad cantandum & ad saltandum accingamini, says Dr. *Bentley*. The Greeks were particularly careful to teach their children music, and for this reason, as we are told, “ that they might at the festivals of their gods join in singing the hymns and songs to their praise, while the chorus danced round the altar in concert with their music : This Mr. *Prior* has very happily expressed in his translation of our author,

— And let the dance
 In mystic numbers trod explain the music.

See *Psalms* cxlix. 3. “ The antient heathens had, I believe, a true knowledge of the solar system, and of the agents by which the great motions of it are performed. If therefore the Sun or light derived from it, be, as they thought, the great spring by which the earth, moon, and planets move, it seems highly probable that in these dances, performed to the honour of *Apollo*, they run round a ring or circle to represent the annual motion of the planets in their orbits, and at the same time turned round, as it were upon their own axes (which is usual in all dancing) to represent their diurnal motion. This may appear whimsical ; but

can a better account of their dances be given ? Have not we some vestiges of this old idolatry still remaining among us ? When the *Sun* approaches our northern regions, do not the country-people in *England* keep up the same sort of custom, dancing in the manner above described, round a may-pole, which, without doubt is of very antient standing, and derived from our old idolatrous ancestors : — But a passage of *Proclus* in *Chrestomathia* (cited *Vossii de orig. & prog. idolatr.* lib. 2. p. 368—9.) will serve to shew that the rites performed by the antient heathens, were not without a meaning, and at the same time confirm the remark above made : “ Nothing, says *Vossius*, does so clearly prove *Apollo* to be the Sun, as the *apollinarian* rites : But they were so different in different places, that to insist upon them would exceed the bounds of my present design. I shall therefore only mention the rites of *Apollo Ismenius* and *Galaxius*, which are thus described by *Proclus* :—“ They crown with laurels and various flowers a block of the olive-tree, on the top of which is placed a brazen sphere, from which they hang several smaller spheres, and about the middle of the block they fasten purple crowns, smaller than that on the top ; and the bottom of the block they cover with a saffron, or perhaps flame-coloured garment ; their upper sphere denotes the Sun, by which they mean *Apollo* ; the next under it the moon, the appendent spheres, the stars and planets, and the crowns, which are 365 in number, their annual course.”—This is a literal translation of the passage, which appears to me a very curious one, and upon which I shall leave the reader to make his own remarks.

Ver. 13. *Apollo's eyes. &c.*] There are many passages in scripture relating to the second person, which nearly resemble these in *Callimachus* : We are told, that “ he is of purer eyes than to behold

Who view the God, are great ; but abject they

15

From whom he turns his favouring eyes away :

All-piercing God, in every place confest,

We will prepare, behold thee, and be blest.

He comes, young men ; nor silent shou'd ye stand,

With harp or feet when PHOEBUS is at hand :

20

If

behold evil, and cannot look on iniquity:" We are informed by this divine person himself, that " Blessed are the *pure* in heart, for they shall see God." And one of his apostles exhorts us " to follow after holiness, without which no man shall see the Lord and Saviour." It is observable, that in the original, ver. 11. the author uses the epithet *Εκαεργε*—which is a manifest attribute of the *light*, performing its work at a distance, and impelling all things with its rays ; which will hold whether we derive it from *εκας* and *εργω* arceo, 'impello, or *εκας* and *εργον*, or *εργαζομαι*—opus, or opus facio.

Ver. 20. *With harp, &c.*] The word here used by the author is *κιθαριον*, and in the 27th line what I have rendered *lute* is *κελυς* ; I believe the precise difference of these musical instruments cannot now be ascertained : Many musical instruments are also mentioned in SS. particularly in the *Psalms* (see *Psal.* cl.) but as I pretend not to understand clearly the distinct sorts of them, and as the investigation thereof would be too long for this place, I shall only observe, that as the *second person* appears from the *Psa'm* just quoted, and several other passages of scripture to have been particularly honoured with musical instruments by the true believers, so it is not improbable, that the heathens derived from them their practice of performing the same sort of honours to their *Apollo*. See *Rev.* xiv. 1, 2, 3. where the *Lamb* is represented standing on mount *Sion*, and the *voice of harpers heard, harping with their harps*—*κιθαριων κιθαρις ζωντων εν ταις κιθαραις αυτων*.

Ver. 20. *When Phoebus is at hand, &c.*] *Το φαιδρον επδημησαντος*.—The feast now celebrat-

ing we learn from hence was the *Επιδημια* of *Phæbus*, his entrance into this temple—or in other words, the return of the Sun on this season to that part of the world. *Virgil*, in his 4th *Æneid*, has a fine description of this *Επιδημια* of *Apollo*.

As when from *Lycia*, bound in wintry frost,
Where *Xanthus* streams enrich the smiling coast,

The beauteous *Phæbus* in high pomp retires,
And hears in *Delos* the triumphal choirs ;
The *Cretan* crowds and *Dryopes* advance,
And painted *Scythians* round his altars dance :
Fair wreaths of vivid rays his head inold,
His locks bound backward and adorn'd with gold :

The God majestic moves o'er *Cynthus* brows,
His golden quiver rattling as he goes.

PITT.

The observations before made, will both gain light from, and give it in return to this passage from *Virgil*. Mr. *Dryden* has a peculiar line in his translation, which seems very expressive of his own sentiments,

Himself, on *Cynthus* walking, sees below
The merry madness of the sacred show.

Spanheim is of opinion, that " this custom of ushering in their God with music, hymns, and dancing, was borrowed with many other of the heathen ceremonies from the *Jews* ; and in particular from what we find related in *1 Kings* viii. concerning the dedication of *Solomon's temple*, and the bringing in of the ark with all manner of joy : Of which *Josephus* gives this remarkable

If e'er ye wish in happy youth to lead

The lovely female to the nuptial bed :

Or grace with silver locks the hoary head :

If e'er ye wish your cities to secure

On old foundations, prosperous, firm, and sure.

25

MY

able account : “ The king himself, and all the people and Levites went before rendring the ground moist with sacrifices and drink-offerings, and the blood of a great number of oblations ; and burning an immense quantity of incense ; and this till the very air itself every where round about was so full of these odours, that it met in a most agreeable manner persons at a great distance, and was an *indication* of God’s *presence*, and, as men’s opinions were, of his habitation with them in this newly built and consecrated place : For they did not grow weary either of *singing hymns* or of *dancing* till they came to the temple.” — The reader, by referring to note 3. will observe, that the *coming of Christ* to his temple, of the *messenger of the covenant*, was foretold by the prophet, and under the image of the *rising of the natural sun, with healing in his wings* ; so that this *presence of the divine person, this glory of the Lord* in the temple of Solomon, 1 Kings viii. 11. was typical of his coming in the flesh, *pitching his tabernacle* amongst us, and *inhabiting the temple* of a human body. See St. John ii. 19. The attentive reader will easily enlarge on these hints, which he will find leading to a copious field of instruction and comfort.

Ver. 24. *If e'er, &c.*] The original is, —

Εστηξεν δὲ τὸ τεῖχος ἐπ’ ἀρχαίοις θεμελίοις.

In the true sense and meaning of which critics and commentators are greatly divided : Dr. Bentley’s has appeared to me the best interpretation, and therefore I have followed it in the transla-

tion. “ Το τεῖχος, says the Doctor, is the nominative case ; εἰ τὸ τεῖχος [μελλεῖ] εστηξεν. For I cannot agree with them who interpret εστηξεν *statuere* : Without any example or authority of the ancients. And in truth if εστηξεν is *statuere*, it had been idle in *Callimachus* to say *antient* foundations rather than *new* ; for it would be rather to be wished that the city should receive encrease, and be surrounded with a *new* and more extensive wall. But to foretel any one, that he should raise a wall upon *antient* foundations, is the same as to forebode, that the old should be first destroyed by the enemy ; which is a dreadful declaration. So that Εστηξεν should be interpreted in the same manner as εστηκεν in *Homer*, not *statuere*, but *flare*. “ If you desire your walls to stand upon their old foundations : If the wall is to stand hereafter,” so far the doctor. There is, I conceive, no need to make τεῖχος the nominative, nor to understand μελλεῖ, as μελλασι in the former verse completes the sense—εἰ μελλασι τὸ τεῖχος (or rather τε τεῖχος, according to *Faber*.) The author offers, as an incentive to their piety, three temporal blessings to the young men, whom he exhorts, neither to have a silent harp, or ἀσφον ἰχθος — an *unsounding step*, a *silent foot*, if they desire, 1st. to obtain happy nuptials. 2dly. Long life, and 3dly. Peace and prosperity to their state and country. “ If they *desire* their wall to stand upon its old foundations.” — Mr. *Prior*, and Mr. *Pitt* who treads close in his steps, have given another sense to the passage, which appears very wide of the author’s meaning.

My soul with rapture and delight surveys,
 The youthful choir unwearied in their praise,
 Ceaseless their lutes resounding; let the throng
 With awful silence mark the solemn song:
 Even roaring seas a glad attention bring,
 Hush'd, while their own APOLLO poets sing:
 Nor Thetis self, unhappy mother, more
 Her lov'd and lost Achilles dare deplore,

30

While

Ver. 26. *My soul, &c.*] To enter fully here into the beauty of the author, we must imagine a solemn pause to ensue, after he has proposed rewards to the youth for celebrating the God: When the music and divine songs break through the awful silence, then the author enraptured, on a sudden breaks out into this line, expressive of his wonder and approbation:

Ηγασαμένη τας παιδας, επει χελυς εκει' αιργος.

and thus the verse has great propriety and elegance: Mr. *Prior* and Mr. *Pitt* have totally disregarded it: Madam *Dacier*, according to her usual accuracy, observes, that “as this festival of *Apollo* was celebrated at the beginning of the *spring*; for that reason the sea is said to be still and silent, as then, according to *Propertius*.

Ponit et in sicco molliter unda minas.

This confirms the general tenour of the remarks, that this festival was in honour of the *sun*, returning in spring, to this part of the world, where these rites were paid to him.

Ver. 32. *Thetis*—] *Friseblinus* thinks, that *Thetis* and *Niobe* may be understood of any persons, distressed with grief and sorrow, whose anguish the powers of music dispel and assuage; agreeable to that beautiful passage in Mr. *Pope*'s ode on St. *Cecilia*'s Day;

By music minds an equal temper know
 Nor swell too high, nor sink too low:

If in the breast tumultuous joys arise,
 Music her soft assuasive voice applies:
 Or when the soul is prest with cares
 Exalts her in enlivening airs:
 Warriors she fires with animated sounds,
 Pours balm into the bleeding lovers wounds:
Melancholy lifts her head,
Morpheus rises from his bed:
Sloth unfolds her arms and wakes,
 Lightning *Envy* drops her snakes:
 Intestine war no more our passions wage,
 Even giddy factions bear away their rage.

I cannot help observing how happy an improvement these lines of Mr. *Pope* are of a passage in *Hesiod*; where speaking of the power of the *Muses*, he says,

Εἰ γὰρ τις καὶ πένθος ἔχων περικηδεῖ θυμῷ
 Ἀζέται κρᾶδιν ἀκαχημένος, αὐτὰρ αἰοῖδος
 Μῦσῶν θεράπων κλεῖα πρῶτον Ἀλφειῶν
 Ὑμνῶσι μακάρας τε θεὸς οἱ Ὀλύμπου ἔχουσιν,
 Αἰ ψ' οὔε δόσφρονων ἐπιλήθεται, εἰδὲ τι κηδεῖν
 Μεινῆται· ταχέως δὲ παρέρχεται δῶρα θεῶν.

Θεογονία, ver. 98.

But, whatever *Friseblinus* may imagine, I cannot be entirely of his opinion, since there appears particular beauty and emphasis in our author's chusing these two examples of *Thetis* and *Niobe*, whose sorrows both proceeded from *Apollo*, the power of whose songs and *Io*'s must be amazing indeed, if they could cause these two miserable mothers to cease their lamenting.

While Io, Io Pæan rings around:

Nay even sad Niobe reveres the sound:

35

Her tears the while, expressive of her woe,

No longer thro' the Phrygian marble flow:

Which stands a lasting monument to prove,

How vain each contest with the powers above.

Io

mentings. Mr. *Prior* has beautifully inserted this as a reason, *For Phœbus was his foe, says he of Achilles; and of Niobe*

— Hapless mother!

Whose fondness cou'd compare her mortal offspring,

With that which fair *Latona* bore to *Jove*.

Callimachus says nothing of this, but I conceive, the context will justify such a paraphrase: as, I doubt not, this is the author's true meaning.

Ver. 34. *Io, Io Pæan.*] Ἰὼ Παῖνος, Ἰὼ Παῖνος. orig. Dr. *Robertson*, in his true and antient manner of reading *Hebrew*, &c. has the following curious remark on the *Hebrew* word יְהוָה which he would pronounce — *Ye-û-e*. “The word (says he) thus pronounced in three syllables, and the middle one accented is not greatly different from the softer *Latin* sound of *Jehovah*; I mean *Ye-ho-wa*; not the harsh sound *Dze-ho-vah*, used in *English*. The *Greeks* aimed at expressing the sound of יְהוָה by different combinations of characters, suited perhaps to the variations made in it by the *Jews* (after they had lost the knowledge both of the meaning, and the pronunciation of the language of their forefathers) in the several ages in which the *Greeks* were acquainted with them, namely, *ιωω*, *ιαω*, *ιδω*, *ισ*, *ιας*. So the sacred name יְהוָה *Ye* or *Je* was written on the great door of the antient temple of *Apollo* (more antiently of *Bacchus*) at *Delphos*, at first in the eastern way of writing, from right to left *אי*, and on repairing it in their own way, *EI*, only turning

the letters to face the way then in use, but not putting the *I* before the *E*, as they would have done, if they had known the meaning of the word, as their forefathers did, who first wrote it there. And so they expressed the sound of the *Hebrew* יְהוָה *Halleluia*, or (as I read) *Ele-lu ye*, by *ἐλελεῦ* *is* or *ἐλελεῦ* *ih* — for, says *Eusebius* — το δαίμονιον ἡλεον ηξισεν ἐπιφωνήσας Ἰη, Ἰη, when they begged God to be merciful to them, they cried out *Ye, Ye* (or *Je, Je*.) Now *Ye*, or (as we now write) *Jah*, is the name peculiarly of the Son of God, the *Mediator* and *Saviour*. But there would be no end if I should launch out into this ocean, to shew the deduction of the most antient and now almost obsolete *Greek* words from the *Hebrew*, for which such absurd etymologies are assigned by the *Greek* grammarians from their own language, and to countenance those of the words relating to religion, such childish stories of their Gods, and their *mammas* when they were children.” Thus far Dr. *Robertson*. Though I do not think myself obliged to defend ever thing here advanced by him, yet I think his account sufficient to shew us several particulars relating to these extraordinary words *Ιη*, *Ις*, &c. for instance: how they came to be used by the latter *Greeks* and *Romans*, when in grief and distress (as *Ις*, *Ις* *δυστης*, &c.) as well as for expressions of their joy and satisfaction as *Ιη*, *Ιη* *παῖνος*, *Ιο*, *Ιο*, *triumphe*. The antients, no doubt, prayed to God for deliverance from their distress and calamities, as well as returned him thanks for their success and prosperity. Besides, this sense alone of the words can give us any reasonable solution of their marvellous effect,

Io again triumphant Io sing ;

40

Who strives with heav'n, must strive with Egypt's king :

Who dare illustrious Ptolemy defy,

Must challenge PHOEBUS, and the avenging sky.

IMMORTAL honours wait the happy throng,

Who grateful to the God resound the song :

45

And

effect, and the great trust and confidence the people had in them, It is very observable that $\aleph \cdot \aleph \cdot \aleph$ — *Allelujah* — properly signifies, *ascribe the irradiation to the essence, Jah* ; for $\aleph \cdot \aleph \cdot \aleph$ signifies *to shine as light does, every way, to irradiate*, which irradiation of light is the proper and scripture emblem of God the Son — and the word *Hallelujah* expresses as much, as — Do thou oh second divine person in the spiritual world, and work, so shine forth and manifest thy glory, as the light, in the material world shines forth, irradiates, supports, and gives glory to all created things." Now the word \aleph in the *Greek*, it is manifest, comes from the *Hebrew* \aleph *Je* or *Jah* — and $\omega \omega \omega$ from $\omega \omega \omega$ to strike, dart, or emit, and is immediately applicable to the rays sent forth from the *Sun*, those darts of *Apollo* which sent forth from him, slew the *Python* (of which I shall have occasion to speak hereafter) and during his contest with the serpent, *Latona* is said to have made use of those words — $\beta \alpha \lambda \lambda \epsilon \omega \omega \omega$ — *immitte feriendo*, says *Macrobius*, "*qua voce ferunt Latonam usam cum Apollinem hortaretur impetum Pythonis incessere sagittis*." This interpretation of *Io Paan* gives us the very idea of *Hallelujah* — *emit thy darts or rays Io ; shine forth, irradiate* Oh *Jah* : It is worth observing, that the \aleph mentioned above over the door of the temple of *Apollo*, in the *Greek* is nearly of the same import with \aleph in the *Hebrew*, \aleph being *thou art*, and \aleph also the *uncreated essence*, the name of him who alone can be said to BE.

Ver. 41. *Who strives*, &c.] See hymn to *Jupiter*, ver. 124, & seq. I do not know of

any part of *Callimachus* superior in beauty to this : The poetry is most harmoniously sweet, the diction elegantly concise beyond any I have ever met with, and the complement to his prince the most delicate and refined : I have by no means done him justice in the translation, but *Mr. Prior* has absolutely dropt his author. I shall give you a comment upon this passage from the ingenious *Mr. Blackwall on the sacred classics*. "There are in the *Greek* and *Roman* classics of the first rank and merit, many elegant passages of high devotion to their deities, noble panegyrics upon their princes and patrons, and the most endearing expressions of respect and tenderness to their friends and favourite acquaintance. The polite poet *Callimachus* has numerous places of this nature, one of which I will present to the reader, which, I think, in a few smooth and truly poetical lines, contains a noble and just acknowledgment of the divine institution of government, and authority of crowned heads, and the finest expressions of loyalty and duty to his own sovereign king *Ptolemy*. Besides, we find some of the sublimest morals and mysteries of religion beautifully exprest, and with the purest propriety of language, set forth in this comprehensive and strong piece of eloquence :

— Κακὸν μακαρεσσὶν ἐρίζειν·

Ὅς μαχέται μακαρισσῶν ἐμῶ βασιλῆι μαχοίτο·

Ὅστις ἐμῶ βασιλῆι, καὶ Ἀπολλῶνι μαχοίτο·

Τοῦ χοροῦ ὧ πολλῶν, οἱ οἱ κατὰ θυμὸν αἰδεῖ

Τιμῆσαι· δύναται γὰρ, ἐπεὶ Διὶ δεξιὸς ἦσθαι.

Here are some doctrines advanced in language near to the mysteries and expressions of our august

And honours well APOLLO can command

For high in power he sits at Jove's right hand.

But

gust Christian writers: *καλον καχαρισσιν ειζεν* (ver. 39. in the translation) is a sound dictate of good sense and natural reason; agreeable to the meaning, but inferior to the compactness and strength of scripture phrase: *μη θεομαχων — μηποτε και θεομαχοι ευρεθητε*. Acts xxiii. 9, v. 39. The notion of the more refined writers and wise men of the Pagan world, that Apollo, the favourite son of their Jupiter, father of gods and men, sat at the right hand of his father (and by that was implied that he was invested with sovereign honour and power to reward his devout dependents and worshippers) is mighty agreeable to the Christian article of doctrine and belief, that Jesus, the eternal {and beloved} Son of the true God, sits at the right hand of his blessed Father, enthroned in heavenly majesty, and invested as God-man, the divine Mediator of the New Covenant, with full powers to distribute his royal bounty, and most precious favours to his disciples and servants, whom he delights to honour. In what noble grandeur of eloquence and majestic plainness is this awful article expressed by our Christian inspired writers! (See the author for proofs, he goes on—) This august mystery of the session of the Son of God's love and bosom, at his Father's right hand, as it is much more important, venerably and infinitely better supported than any of the articles of Pagan belief, or mysteries of the Pagan religion; so the doctrine itself with all its majestic circumstances and happy consequences, is delivered in a language far exalted above all the flights of Pagan eloquence, and all reach and powers of human art. *Δι δεξις ησαι*, is beautiful and pure; but nothing at all to these grand Instances of scripture eloquence and sublimity. *Who is at the right hand of God*, being gone into heaven, *angels and authorities and powers* (all the heavenly hierarchy, all ranks and orders of rational beings) *being subjected to him*, by the decree and command of the Eternal: *Let all the angels of God worship him* now as mediator, to whom they owed a natural allegiance as the Son of God and *leir of all things*: who being

the effulgence of his father's glory, and the express image of his person, and supporting all things by the word of his might, after he had by himself purged our sins, *sate down at the right hand of the majesty in high places*: or, in the words of the same author, *is set on the right hand of the throne of the infinite majesty in the heavens*. Christ being raised from the dead is at the right hand of God; ever lives to make intercession for us; and his intercession can never fail, but he is willing and able to save to the uttermost all that come to the Father in his name: and honour and please the Father, by honouring and pleasing his beloved Son. I conclude with that lofty passage above criticism and praise in *Ephes. i. 17, 18, 19, 20, ad fin.* some of which have been formerly quoted without the presumption of attempting a translation. That part which relates to our present subject, the august session of our Saviour at the right hand of Power, the majesty of his all-powerful Father, I shall transcribe and present to the reader in all the beauties of the divine original.

Εκαθισεν εν Δεξια αυτη εν τοις επουρανις, υπερανω πασης αρχης η εξουσιας, η δυναμεις η κυριότητος, η παντος ονοματος ονομαζομενη ο μόνου εν τω αιωνι τωτω, αλλα η εν τω μελλοντι. See *Sacred Classics*, vol. 2. p. 59. edit. 8vo. 1737.

Ver. 47. *For high, &c.*] Mr. Prior in his translation makes Apollo's sitting at the right hand of Jupiter, one of the topics for praise, and with this begins the roll of his glories. But the author neither means nor expresses any such thing: He tells the company and assembly gathered together on this festival, but particularly the chorus, that such as sincerely worship him, paying him the due praises, these the God will honour; for he has power so to do, and why? for this reason, says Callimachus, *επα Δι δεξις ησαι*, because he setteth at the right hand of Jupiter." The reason, rise and origin of this expression to imply all power, hath been largely discoursed of by some: The reader will find a long detail upon the subject in the learned bishop Pearson's explication of that article of our creed.

I shall

But in the God such beaming glories blend,
 The day unequal to his praise will end :
 His praise, who cannot with delight resound,
 Where such eternal theme for song is found?
 A golden robe invests the glorious God,
 His shining feet with golden sandals shod :

50

Gold

I shall subjoin the observation of an ingenious friend.

“ The *cherubim* were set up at the expulsion of *Adam* from paradise, to keep the way to the tree of *lives*, or *living ones*, Gen. iii. 24. not to keep man from it, but (*viam munire*) to enable him to come to it, and so obtain happiness in another state, which by his disobedience he had forfeited in this. Many learned men are of opinion, that these figures set up by God himself (Gen. iii. 24.) and by his express order (Exod. xxv. 18.) and inspiration (Exod. xxxi. 3.) afterwards, were no other than a representation of the sacred three, with the man united to the *second person*, and that the mercy-seat, the ark, the table of *shew-bread*, &c. were parts of an hieroglyphical description of the Christian covenant. Indeed, the sacred writers seem fully to prove this to us; and the further we look back into *Pagan* antiquity, the clearer traces we find of such an exhibition. In the account given by our *Universal History* (vol. i. p. 32—34 *æd.* edit.) of the Orphic theology, there are some very strong vestiges of the cherubim; *Orpheus* taught, that the great God, Creator, &c. was *Phaëus* (a name taken, I suppose, from פְּנֵי יְהוֹה *Peni yehé*, faces of *Jehovah*, frequently mentioned in scripture, and which is only another name for the cherubim.) See *Orpheus’* hymn ΗΓΩΡΩΥ. This God, according to his doctrine, was to be represented by a figure with three heads, that of an ox, a dog, and a lion. These are so very like the cherubic heads (vid. *Ezek.* i. and x. chap. and hymn to *Jupiter*, note 107.) and at the same time so different from the idols, the *Greeks* afterwards wor-

shipped, that a man must have the faith of an infidel to believe either that he invented such an image of his God, out of his own head, or that he did not take it from the *cherubim*: with which he could not be unacquainted if he had been in *Judæa* or *Jerusalem*, as we are told, he was, and had seen there the tabernacle or temple. See *1 Kings* vi. 29.—Perhaps you may be still at a loss to know what I am driving at, and how any thing I have said will tend to explain the Διξίος of our author. To keep you therefore no longer in suspense, we find *Ezekiel* i. 10. that the united faces of the lion and the man (the representative of the second person, *God and man*) were on the *right-side* of the cherubic figure. Hence the second person incarnate (or perhaps the humanity) is called the *man of God’s right hand*, Psalm lxxx. 17. Hence in the creed, *who sitteth on the right hand of God*, and *Acts*. vii. 55.—As heathenism then was only a corruption of the true religion, I had almost said of Christianity, and it is plain from the above quotation, that some of the heathen teachers, were not unacquainted with the cherubic figures, it does not seem at all improbable, that from hence they should place the *second person* in their trinity in the same situation that the true believers did the *second person* of theirs.”

Ver. 52. *A golden robe*, &c.] The author informs us, that every thing which belonged to *Apollo* was of gold, wherein there can be no doubt that he alludes to the *Sun*. The epithet χρυσοχόμος, *golden-haired*, is frequently given to *Apollo*; and “ that, says *Macrobius*, a fulgore radiarum quas vocant aureas comas solis — from the

Gold are his harp, his quiver and his bow :

Round him bright riches in profusion flow :

55

His delphic fane illustrious proof supplies,

Where wealth immense fatigues the wondering eyes.

On his soft cheeks no tender down hath sprung,

A God, for ever fair, for ever young :

His

the brightness of the rays, which they call the golden hair of the *Sun*." *Unde* ἡ ἀκερσεκομης — continues he, "because the rays can never be disjoined (*avelli*) from the *fountain of light*." p. 239; and therefore the whole body of the *Sun*, the *fountain* of the rays, may with equal propriety be called *golden*; and as these rays are every where dispersed, and the cause of the encrease of all things, whatever belongs to *Apollo* may very aptly be said to be of gold, πολυχρυσος γὰρ Ἀπολλων-ῆς τε πολυκτεανος. — If you consult *1 Kings* vi. you will find that *gold* was made very great use of in the furniture of the temple: because of all material substances it is the best representative of the *light*, and so of its antitype. As gold was an emblem of the *solar light*, and that *light* of Christ, the second person, the *true light* (See *St. John* i. 9.) hence *gold* was made an emblem of the *divine nature* of the Son of God: which divine nature is always signified to us by the *light*; wherever Christ is spoken of as the *light*, the *Sun*, &c. he is always spoken of as God the Son, or the second divine Person in the true Trinity, as the *light* is the second condition, the *ruler* in the material Trinity. It is observable, that *gold* hath been always an emblem of majesty; and from its pureness, radiant brightness and value, esteemed the *royal metal*, the ensign of kingly power. "A crown of this metal (*i. e.* a circle with pointed rays issuing from around it) was worn by the kings of *Israel*; and was an emblem of *light* irradiating in opening rays; and light was the sign by, and in which the second person used to exhibit himself, nay, he assumed for his distinguishing title, that of the *irradiator*, the *light*, the *king of glory*." Hence

a bright circle of rays are painted always round our Saviour's head, to shew his divinity, which is called the *glory*; and which consists of *straight* and *crooked rays* when properly painted and described, the one to shew the efflux of the light irradiating from the sun, the other the influx of the spirit rushing into it.

Ver. 56. *His delphic, &c*] Concerning this temple and its immense wealth, See the Abbè *Banier's* Mythology, book 3. chap. 5. p. 229. *Macrobius* tells us, that the name *Delphian* given to *Apollo* come ἀποτε δὴλον αὐφανη, "from his manifesting things before unseen," because the *Sun* manifests by the brightness of his light those things that are obscure, quod quæ obscura sunt claritudine lucis ostendit." *Satur.* p. 242. and we may here too observe, that Φαῖβος, *Phæbus*, signifies, as an adjective, pure, unpoilted, splendid, bright, and therefore the *Sun* is called *Phæbus*, from its pureness and brightness, a specie ἔσ nitore Phœbum, *i. e.* καθαρὸν ἢ λαμπρὸν, *diſtinctum putant*, says *Macrobius*.

Ver. 59. *A God, &c.*] *Callimachus* characterises *Jupiter* (*Hymn* i. ver. 6.) as *ever great*, and *ever king*, *Apollo* as *ever fair*, and *ever young*, which is agreeable to the manner wherein he is described to us by the antient artists: the reader may remember, I observed this in a note foregoing, n. 1. *ad fin.* *Frischlinus* says, "that the poets describe *Apollo* as beardless, and ever young, because the *Sun* always retains the same vigour, nor ever grows old." An emblem of the perpetual vigour, and immortality of the *true Sun*; the *light* not only of this, but of the future world. See *Rev.* xxi. 23. and xxii. 5.

His fragrant locks distil ambrosial dew,

60

Drop gladness down, and blooming health diffuse :

Where-

Ver. 60. *His fragrant, &c.*] Milton seems to have had his eye upon our author, when he thus speaks of the angel *Gabriel*:

— His dewy locks
Distill'd ambrosia.

PARD. LOST. B. 5. ver. 56.

Mr. *Prior* has, in return, beautifully imitated him; and he seems also to have had his eye upon that elegant passage of *Milton*, “imagined, as his great critic Mr. *Addison*, expresses himself, with all the strength of fancy,” where describing *Raphael*, with all his heavenly plumage, alighted on earth, he adds,

Like *Maia*'s son he stood
And shook his plumes, that heavenly fragrance fill'd
The circuit wide. B. 5. ver. 285.

Tasso hath given a description, little inferior to this, of the angel *Gabriel*,

On *Lebanon* at first his foot he set,
And shook his wings with roary *May*-dews wet.
FAIRFAX'S TASSO. B. i. St. 14:

But we observe, that *Callimachus* ascribes these ambrosial unguents, these fructifying dew to the locks, the hair of *Apollo*; for which, perhaps, it may not be impossible to assign a reason; if we consider what was observed in a preceding note, that the hair of *Apollo*, signifies no thing more than the rays of the *Sun*, those golden and ambrosial locks, which are the true cause of all health and gladness, and the instrument of fruitfulness, and encrease throughout all nature; a passage from the 65th *Psalms* will both give and receive light from hence; we read in the 11 verse, “Thy paths drop fatness: they drop upon the pastures of the wilderness; and the little hills rejoice on every side: the pastures are clothed with flocks; the valleys also are covered over with corn, they shout for joy, they

also sing.” Here the sacred poet ascribes the same effects of fruitfulness, health, and joy to the fatness dropped down from or by the paths (as we read) of *Jehovah*, which *Callimachus* doth to the *Panacea* or unguents which drop from the hairs of *Apollo*. The question then is, what can be meant by this word, which we render paths in the Bible translation, and in the other clouds, something nearer the truth? The original word is מַעְלָךְ which comes from נָגַל, round, circular, orbicular, a waggon-wheel, &c. and the word with the ו prefixed, signifies those which are the instruments of this circulation, the circulators, namely, the light and spirit, which are the cause of all fertility and fecundity, and which, by their motion and action, cause that fatness to drop down, which enriches the wilderness, causes the little hills to rejoice, &c. &c. I forbear applying the spiritual meaning, and observing that as this light and spirit by their fatness and dew enrich the wilderness, so the true light and spirit by their grace and divine nourishment cause the barren heart to abound in fruitfulness, to shout and sing for joy. “The wilderness and the solitary place, shall be glad for them, and the desert shall rejoice and blossom as a rose. It shall blossom abundantly, and rejoice even with joy and singing; the glory of *Lebanon* shall be given unto it, the excellency of *Carmel* and *Sharon*: they shall see the glory of the Lord, and the excellency of our God, *Isa.* xxv. 1, 2. It is observable, that the excellency of our God, even *Christ Jesus*, is called the rose of *Sharon*. See *Cant.* ii. 1. and in this book we find ointment and odours constantly given to the Spouse, the divine light; Because of the favour of thy good ointment, thy name is as ointment poured forth, therefore do the virgins love thee, chap. i. 3. How much better is thy love than wine, and the smell of thine ointments than all spices! chap. iv. 10. and it is said by the Spouse, my head is filled with dew, and my locks with the drops of the night, chap. v. 2. See also ver. 5.

Where'er the genial Panacea falls,
Health crowns the state, and safety guards the walls.

To powerful PHOEBUS numerous arts belong ;
He strings the lyre and tunes the poet's song : 65
Guides from the twanging bow the feather'd darts,
And truths prophetic to the seer imparts :
Taught by his skill divine, physicians learn
Death to delay and mock the greedy urn.

SINCE

Ver. 62. *Panacea*.] I refer the reader to the judicious *Spanheim* for a full comment on the original in this place, which would here take up too much room ; we may just observe, that the prophet *Malachi* speaks of the *Sun of righteousness* as thus dispensing *health* and universal medicine to mankind. *The Sun of righteousness* shall arise with *healing* in his wings, *Mal.* iv. 2. See *Acts* iv. 22. and 30. *Apollo* from thus dispensing *Panacea*, medicine and *health*, was called ΣΩΤΗΡ, the *Saviour*, as we see on many antient coins. See also ver. 148. of this hymn. And it is somewhat remarkable, that the descriptive name, by which our *Saxon* ancestors called *Christ*, was *all-hael*, i. e. *all-health*, the direct import of *Panacea*.

Ver. 64. *To powerful*.] Hence *Apollo* was called πολωνυμος, of *many names*, as thus abounding in many excellencies : *Diana* asks of her father, that she might not be herein exceeded by her brother,

Και πολωνυμην· να μὴ μοι Φαίδος ἐξίχη.

See hymn to *Diana* (transl. ver. 9.)

Ovid has imitated *Callimachus* in that celebrated passage, where *Apollo* enumerates to the unkind *Daphne* his many and great perfections.

Perhaps thou know'st not my superior state,
And from that ignorance proceeds thy hate :
Me *Claros*, *Delphos*, *Tenedos* obey,
These hands the *Patareian* sceptre sway :
The king of Gods begot me ; what shall be,
Or is, or ever was in fate, I see.

Mine is th' invention of the charming lyre,
Sweet notes, and heavenly numbers I inspire :
Sure is my bow, unerring is my dart ;
But ah, more deadly his who pierc'd my heart ;
Med'cine is mine ; what herbs and simples

grow

In fields and forests, all their pow'rs I know,
And am the great physician call'd below.
Alas, that fields and forests can afford,
No remedies to heal their love-sick lord !
To cure the pains of love no plant avails,
And his own physic the physician fails.

See *OWID'S MET. B. I.* by *DRYDEN*.

Ver. 68. *Taught*.] Nothing can exceed the excellence of the original in this place, so remarkably expressive and concise ; if the translation retains any of its merit, it is wholly owing to Mr. *Prior*, who hath here done great justice to *Callimachus*.

Taught by thy art divine the sage physician
Eludes the urn, and chains or exiles death.

“ *Pausanias* tells us (as *Spanheim* has observed) that he once talked with a *Sidonian*, who asserted, that according to the theology of the *Phœnicians*, *Æsculapius* was nothing more than the *AIR* : from whence comes *Υγια*, *health* ; and that for this reason *Apollo*, who is the same with the *Sun*, was justly called the father of *Æsculapius* (or the *AIR*) and *Pausanias* adds, that herein the *Græcians* perfectly agreed with the *Phœnicians*. See lib. 7. p. 443.

SINCE by the love of young Admetus led,
 His flock Apollo by Amphryfus fed :
 The Nomian God, great shepherd we address
 Our pastures to enrich, and flocks to blefs :
 And fertile flocks and pastures needs must prove,
 On which APOLLO shines with fruitful love :

70

75

No

Ver. 70. *Since, &c.*] *Callimachus* assigns a reason, something different from other poets and mythologists, why *Apollo* descended from *heaven* to feed the flock of *Admetus*, namely, his love for that prince ; which I would not understand a criminal love, as one can never surely suppose the heathen blindness so gross, as to place such an odious passion in the roll of their Gods praises. The common story is, that *Apollo*, having killed the *Cyclopes*, or forgers of *Jupiter's* thunderbolts, in order to save from death and destruction his son *Æsculapius* ; he, though the favourite son of *Jupiter*, was expelled from heaven, deprived, as a mythologist (*Galtruchius*) expresses it, of the privileges of his divinity for a time, and thus exiled, he became the shepherd of *Admetus* ; which account of the matter *Orpheus* gives in his *Argonautics*, ver. 173. It is said moreover of this *Admetus*, that by *Apollo's* means he obtained, that when the time of his death should come, if any other would die for him, he himself should escape death : to which the fable adds, that he found none who would take his turn, save his wife *Alceſtis* ; whom, because she was so pious, *Proserpine* restored to life again. There appears in this whole fable a dark, yet observable reference to the occasion of our shepherd's descending from heaven to feed his flock : he was induced by love to *Adam* [*Admetus*] man ; he, to save his own sons from death did really disarm his father of his vengeance and the wrath due to their offences, and for this relinquished heaven, was exiled from thence, was deprived for a time of the privileges of his divinity, and became a stranger and a sojourner, and yet a shepherd here upon earth ; and moreover he procured for *Adam*, that he should escape death, and be delivered from it by the death of another for him ; which, when no one would

or could undertake, he himself condescended to become his substitute, and to die, that he might redeem him from death. Plain, however it is, that *Christ*, in the New Testament, is pleased to express his care of believers by the figure of a shepherd tending his flock. See *John* x. 1—16. xxvi. 29. Nor was this beautiful and affecting similitude of the Redeemer unknown to the prophets, Give ear, O shepherd of Israel, thou that leadeſt Joseph like a flock, *Pſal.* lxxx. 1. He shall feed his flock like a shepherd ; he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young. *Isaiah* xl. 11. comp. xlix. 10. In the prophet *Ezekiel*, we have the very idea which *Callimachus* gives in the hymn, whose shepherd, *Apollo*, he tells us, fed his flock by the river *Amphryſus* ; and in the prophet the true shepherd declares, that he will feed his flock upon the mountains of Israel by the rivers. See *Ezekiel* xxxiv. 13, &c. It is not improbable, that the designation of shepherd was used by believers for the Redeemer in all ages. And it seems as if when the heathen deserted and determined to give the attributes of the sacred three to their material trinity, they knew not what to make of this representation of the second person, and so were reduced to the miserable shift of degrading their *Apollo* to a real shepherd ; and couching the true reason of the true shepherd's taking that office upon him, in this dark fable, which tradition had imperfectly related to them.

Ver. 74. *And, &c.*] There is a manifest allusion in this passage, as well as in the hymn to *Diana*, ver. 178. to the conclusion of the 144th *Pſalm*, to which, being quoted there, I refer the reader. The spouse in the *Canticles*,
 comparing

No barren womb or udder there is found,

But every dam-twins sportive play around.

By PHOEBUS honour'd and conducted, man
Of future cities forms the glorious plan :

The God himself the strong foundation lays,

80

On which their walls successful builders raise.

In

comparing the spiritual increase of his bride the Church, under the care and keeping of himself the true shepherd (see chap. i. ver. 7, 8.) says of these sheep, *Every one beareth twins, and none is barren among them*, chap. iv. 2. with a remarkable similitude to our author. It is to be observed and remembered, that *Macrobius* avers, *Apollo* was called *Nomian*, not because he fed the cattle of *Admetus*, but because the Sun feeds all things, *quia Sol pascit omnia quæ terra progenerat*, p. 239. This is true with reference to *Apollo*, but we must note here, that *Callimachus* assigns him this name of *Nomian* or *shepherd* expressly because he fed the flock of *Admetus*. I shall conclude the observations on this point with a passage from *Theocritus*, very similar to this of our author, which, I doubt not, like his, was drawn from the sacred fountain, and where it is to be observed, that he makes the great increase of king *Augias* his herds to arise from the gift and influence of the *Sun*, his father.

Ἡελιος δ' ὦ Παιδι, το δ' ἐξοχον ὠπασε Δωρον, &c.

See IDYLL. 25. ver. 118.

But this was a peculiar favour shewn,
A blessing sent by *Phæbus* on his Son :
His cattle still must thrive, his herds be blest,
And heaven secur'd, whate'er the king posselt :
His cow ne'er cast their calves, and no disease,
The herdsman plague, was there allow'd to
sieve :

From year to year the numerous herds increas'd ;
New calves were rear'd and still the last were
best.

CREECH.

Moreover twelve bullsmilk white were here fed and kept dedicated to the Sun—*ἑγὼς Ἡελίου*—I am sorry we have no better a translation of this fine poet, to do him that justice which he merits.

Ver. 78. By, &c.] *Φοῖβος δ' ἱσπομενοι*, in the original, is well explained by *Virgil's*, *Phœbique Oracula secuti*. *Spanheim* relates, “ that the builders of cities or leaders of colonies amongst the *Greeks* used first to consult the *Delphic oracle*, under whose auspices the affair was to be done. They consulted not only about a proper place, but also whether it might easily be obtained, and then under whose conduct, *quo duce* : as also with what sacred rites and laws the future city was to be furnished. This opinion so far prevailed, that cities were thought never to be successful, if they were built without the information and direction of this oracle. A remarkable declaration of *Celsus* to this purpose is found in *Origen*, l. 8. 407. “ Our whole life is full of examples to prove how many cities have been built from *oracles* ; how many diseases and famines avoided ; how many, neglectful or forgetful of these *oracles*, have terribly perished ; how many *colonies* have been led out, and rewarded with great happiness, who have not neglected the commands of the oracles.” Hence then the expression *ἱσπομενοι Φοῖβος*, is plain, to which *Justin* alludes, when he says, *Immemores prorsus quod ILLO DUCE, tot bella victores inierant, tot urbes auspicio condiderant*, lib. 8. The other part of the line in the author *ποδ' ἱα;* *διεμετρησαντο*, *Virgil* very well again explains to us,

*Urbem designat aratro
Sortiturque domos.*

In lovely Delos, for his birth renown'd,
 An infant yet, the noble art he found :
 Each day DIANA furnish'd from her toils
 The horns of Cynthian goats, her sylvan spoils : 85
 These did the God with won'drous art dispose,
 And from his forming hands an altar rose :
 With horns the strong foundations closely laid,
 And round with horns the perfect structure made :
 Thus from his pastime, and his sport, when young, 90
 The future strength of favour'd nations sprung.

BATTUS

Ver. 85. *The horns, &c.*] The altar, which *Apollo* built of these *horns*, was esteemed one of the wonders of the world : what was the origin of this story, I cannot pretend to guess. But we may observe, that among all nations *horned* animals were sacrificed to him. *Hom. Ili. α. &c.*

ΕΙΠΟΤΙ ΤΟΙΣ ΧΑΡΙΕΥΤ' ΕΠΙ ΠΙΟΝΑ ΜΗΡΑ ΕΚΗΛΑ
 ΤΑΥΡΩΝ ἢ Δ' ΑΙΓΩΝ — & inf.
 ΕΙ ΚΕΝ ΠΩΣ ΑΡΝΩΝ ΚΝΙΣΣΗΣ ΑΙΓΩΝ ΤΙ ΤΙΛΕΙΩΘ
 ΒΗΛΙΤΑΙ ΑΝΤΙΑΣΑΣ ΗΜΙΝ ΑΠΟ ΛΟΙΓΟΝ ΑΜΥΝΑΙ:

Virgil Æn. 3.

Taurum Neptuno, Taurum tibi pulcher Apollo.

Æn. 4.

*Maestant lectas de more Bidentes,
 Legiferæ Cereri Phœboque. —*

White goats were sacrificed to *Apollo* by the Romans. See *Livy*, l. 25. See also ver. 79. orig. of this hymn. The learned reader will easily recollect many passages to the same purpose. The reason of this very general practice is, I think, plain and obvious. The antient heathens thought that the heavenly bodies were moved, not by an originally impressed projective force, continually regulated by a tendency to the Sun, but by external pushes on their surfaces, occasioned by a perpetual efflux of light from, and influx of spirit (or condensed air) to the Sun.

As this was the most stupendous and important instance of the power of their God, it is no wonder, that in all their emblems, sacred animals, &c. they had a principal eye to it; and *supposing* their *philosophy* right, how could they better express their belief, than by sacrificing to him those animals, whose amazing strength residing in their *horns*, did most properly represent that prodigious force of the heavens, which kept the immense planetary orbs in a constant circumvolution? The *horn* is often used in the S. S. as the descriptive name of *power strength*, &c. See *Psaln xviii. 3. lxxv. 5, 6, 11. lxxxix. 17, 24, &c. &c.* The abuse of it as an emblem seems very ancient, and the reclaiming it, probably was one reason of the command given to *Moses*, *Exod. xxvii. 2.* thou shalt make the *horns* of it (the altar) upon the four corners thereof." Which has some resemblance with the poets *περαὺς δὲ περιεὶξ ὑπερβαλλετο τοιχῆς*. In confirmation of this, it is observed (*Athan Kirch. Ob. pamp. p. 221.*) "That they put *horns* to him (namely, *Jupiter* or *Pan*, as *Beccatus* testifies) to signify the *rays of the sun, moon*, and other stars: his red and fiery face denotes the *etherial fire*." It is observable, that the *Hebrew* word *קָרַן* *CARN*, a *horn*, signifies also a *ray, splendor, a crown*. See note 52. towards the end, and *Marius de Calasio*, or *Leigh's Critica sacra* on the word.

BATTUS, illustrious chief, the truth can prove
 To Lybia guided by APOLLO's love :
 The crow, auspicious leader, flew before,
 And to the people mark'd the destin'd shore,
 Where future kings shou'd reign in glorious state ;
 Thus swore APOLLO — and his oath is fate.

95

Thee

Ver. 92. *Battus*, &c.] The transition of the author here to the founder of his own city is very beautiful, and argues great piety. The scholiast tells us of this *Battus*, "that being dumb, he went to *Apollo's* temple, to consult the God about his voice: concerning which he answered him nothing, but gave him some directions in regard to a colony; which *Battus* obeying, went into *Africa*, where there are said to be great numbers of lions. As he was travelling, he unexpectedly beheld a lion, and by the great violence of his fear, and endeavour to cry out, broke the string of his tongue, and so recovered his speech, and built the city *Cyrène*, of which was *Callimachus*." *Herodotus* reports the same of a son of *Cræsus*.

Ver. 94. *The Crow*, &c.] It is somewhat very observable, that the *swan*, remarkable for its *whiteness* and *purity*; and the *crow*, remarkable for its *blackness* and *darkness*, should both be dedicated to *Apollo*. See this hymn, ver. 6. *Vulcanius*, an able commentator on our author says, "*Porro cygnus Apollini tribuitur, ut per eum dies significetur, quem nobis Solis præsentia efficit, sicuti absentia noctem corvo similem parit.*" Moreover the *swan* is dedicated to *Apollo*, that thereby may be signified the *day*, which the *presence* of the *Sun* causeth, as his *absence* causeth the *night*, like to the *crow*." There is no quality in the *swan* more striking and obvious than the uncommon degree of its purity and whiteness, in which, I believe, it exceeds all birds and animals whatsoever. Wherefore it might, by the heathens, be thought the most proper representative of the *brightness* and *purity* of the *solar light*: and as that same *Light* is the cause

of darkness also, by its irradiation occasioning the earth to turn round, and so producing the vicissitude of day and night, therefore the *crow*, an emblem of darkness, was dedicated to the *Sun*. The original word in the *Hebrew* for *evening* ערב, signifies a *crow*; and the original word for *morning* בקר, signifies *seeking*, *enquiring*, such as is used in religious exercises, and so *divining*, for which reason, as possessed of the power of *divination*, the *swan*, as as well as the *crow* was consecrated to *Apollo*: "The *crow*, the *raven*, and the *swan* (were consecrated to *Apollo*) because these fowls were reckoned to have by instinct a faculty of prediction," says *Banier*. This may give us some *reasonable* account of this strange, yet universal opinion.

Ver. 97. *Apollo swore*, &c.] The poet tells us, that *Apollo* is αἰ εὐροκος, always irrevocable in his oath, he ever is steadfast and unalterable when he swears. I have translated it, *his oath is fate*, because as the poetical reader cannot want to be informed, the oath of the Gods was esteemed so binding by the heathens, that they themselves could not revoke it; no, not even *Jupiter*, when he had sworn by *Syx*, to whom we may remember the *Fates* in the *Heathen Mythology* are always superior. Swearing by *Apollo*, amongst the antients, was looked upon as the firmest bond, and strictest obligation possible: and his oracles were of all others esteemed the most true and sacred, insomuch that *Euripides* says, *Phæbus alone* ought to give oracles. Φαίβον ἀσφαλιστοῖς μόνον χρὴ διαπεισθῆναι. One cannot be at a loss to account for that frequent mention of the *oath of the Gods* in the heathen poets

THEE Boëdromian some, dread power, address,
And some implore the Clarian God to bless:

(For

poets, when we recollect that the promises of God to man from the beginning of time, have stood immediately confirmed by an oath. See *Hebrews* vi. 17. nay, and we shall still less admire, if as many learned men alledge, and seem to prove, the original name of the deity אלהים *Aleim*, be derived from a root expressive of that oath, whereby the second divine person was bound to become a curse for man, as the other two blessed persons, the federators and sureties, the joint covenanters with him, the joint actors in this divine covenant of grace. And as this oath was principally to and for the second divine person — to whom the Lord swear and will not repent, *Psalms* cx. 4. we shall be at no loss to account for the veneration given to the oath of Apollo, the second person in the heathen or material trinity. Leigh on the word אלהים in his *Critica sacra* says, that it may be derived from אלה *alah*, to adjure; “the noun signifieth an oath with execration or cursing, for cursing was added to an oath to confirm it the more, because of the covenant, oath and execration, whereby we are bound to God;” yea rather whereby God of his infinite mercy, is bound to us, who hath sworn to redeem us; nay and more, according to his oath hath redeemed us from the curse being made a curse for us, *Gal.* iii. 13.

Ver. 68. Boëdromian, &c.] Apollo was called Boëdromian, or the assistant, from a festival celebrated to his honour amongst the Athenians: the month of August, in which this festival was celebrated, was also called Boëdromian. Different accounts are given of the origin of this name, which the etymologists tell us, is derived from βοη and δρεμω, and is of the same import with βοηθω, to assist, to run to any one's help with shouts and clamour: which the Athenians were once advised to do by the oracle of Apollo, say some, they obeying, and so gaining a victory instituted this festival to his honour. *Plutarch* reports, that it was observed in memory

of a victory obtained by Theseus over the Amazons. Others say, it was instituted in memory of Io, who assisted the Athenians in the reign of Erechtheus. But none of these reasons seem perfectly to explain the use of the word, or to shew us, why the month was called Boëdromian, which, I think it is plain, gave rise to this appellation of Apollo, according to the mythologists. I am apt to conceive the name is only an attribute of the light, which in the month of August is violent, and if we may so say, runs with a swift and vehement progress, according to the exact meaning of βοδρουμεν, whence I conceive βοδρουμεν, which is accelerare, cursu incitato ferri: So that according to this Apollo was called Boëdromian from the violent and intense power and motion of his rays, i. e. the solar heat, and the month was so named from him. He was called Clarian, we are told, from a town of Ionia, named Claros near Colophon, where was a most celebrated oracle of his: so that probably he was so named from κλαρος, fors, a lot, as being the God of augury and divination, &c. as making all things bright and clear: and it seems probable, that the oracles of Apollo were thence the most famous and celebrated, as the light or sun is that which bringeth all things to view, and manifests things that are secret, agreeable to many stories in the heathen mythology; particularly that of Venus and Mars, whose amours Phæbus saw and manifested. The Latin word clarus (clear, bright) is very near in sound, and I imagine in sense to this name Clarian; whether it is used in the sense before mentioned, or comes from κλαρος, as some suppose, is not for me to determine: but I strongly believe both are derived from κλαρος, glory, brightness. See *Littleton's* dictionary on the word Clarus: “κλαρος, gloria factum in usi. κλαερος, κλαερος, Clarus.” So that according to this, Apollo was called Clarian from the brightness and clearness of the solar light, which manifests all things.

(For to thy merit various names belong : 100
 But none like lov'd Carnëan glads my song :
 For so my country celebrates the God,
 Who, thrice remov'd, here fix'd his firm abode.
 From Sparta first, where first the name was sung
 Carnëan, Theras led the chosen throng : 105
 Great Theras, from a race of antient heroes sprung :
 Recover'd Battus then from Thera's shore,
 Thee and thy colony, bright Phœbus, bore ;
 In Lybia rais'd a temple to thy name,
 And rites establish'd to record thy fame, 110

Which

Ver. 101. *Carnean*, &c.] The poet tells us, that of all the names wherewith *Apollo* was dignified, none pleased him so well as that whereby he was peculiarly adored, and known in his own country; of whose honour he shews himself always very jealous, omitting no opportunity, like a sound patriot, to celebrate either its praise, or that of his prince. *Apollo*, we are told, was called *Carnean* from the feast celebrated to his honour, first at *Sparta*, and then at *Cyrene*; which was held in so great veneration, that children born on that day, were called *Carneadæ*. Many reasons are given for the name (which see in *Potter's antiquities*, vol. 1. p. 408) but none satisfactory. *Macrobîus* too appears to have strained the matter, when he tells us, that *Apollo* was called *Καρνεος*, *ὅτι καί οἱ πάντα φάσκειν*, *vel quod, cum omnia ardentia consumantur, hic suo calore candens semper novus constat*, p. 240. The true derivation is given by *Huet*, in his *Demonstra. Evangelica*, who observes, that "the word *Καρνεος* is derived from the Hebrew קָרְנִי, *KARN*, a *horn*. The reader will immediately recollect what was said concerning *horns*, ver. 85. and the observation at the end, which this of *M. Huet* confirms; and it is observable that

Callimachus, immediately after the description and account of the altar of *horns* composed by *Apollo*, celebrates the founder of his city *Battus*, who under the *auspices* of this God, founded *Cyrene*, and instituted the rites of *Carnean Apollo*, who, as the *light*, performed all the works of nature, and to whom therefore *flowers*, &c. were presented. See line 113.

Ver. 104.] The author here gives us an historical detail of the removal of the colony, under the *auspices* of *Apollo*, which first was settled at *Sparta*, thence transplanted by *Theras* (who he tells us was the seventh from *Oedipus*) to *Thera* or *Theræa*, an island of the *Ægean* sea, which had its name from this hero *Theras*, according to *Herodotus*. And 3dly, by *Battus* conducted to *Lybia*, who built the city *Cyrene*, &c. as mentioned in the text. The author calls him *Ἀπτερος*, which we are informed was his original name, that of *Battus* having been given him by the oracle, when he consulted it (as observed note. 92.) he calls him *ωδός*, *recovered*, in allusion to what is recorded in that note, of his *regaining* or *recovering* his speech. Concerning the *bulls*, *horned* beasts offered to *Apollo*. See note 85.

Which annual in his city are renew'd,
When bulls innumerable stain thy shrines with blood.

Io, Carnëan, all-ador'd, we bring
The choicest beauties of the painted spring,
Now gentle Zephyr breaths the genial dew,
That gives each flower its variegated hue :
But on thy altars, when stern winter comes,
The fragrant saffron breaths its rich perfumes.

115

To

Ver. 115. *Now gentle &c.*] The author's expression is here remarkably sweet and poetical.

Ζεφύρου πνεύματος ερεσίου.

Zephyro inspirante rorem. Flowers in the spring we find were offered to *Apollo*, a just tribute to the *Sun*, which brings them forth, and gives them their beauties. Most flowers represent to us the *irradiation* of light, and in some *all the bell flowers*, the *œconomy* is much to be observed; for in every single flower we shall find *six leaves*, with an *irradiation* in the midst; and in some more distinctly, that which encloses the seed, divided into *three parts* in one, as may be seen, particularly in the *lilly*: than which no emblem can better point out to us, the *six planets* moving around the sun, acted upon by his *irradiation* and power, or by the three agents *fire, light, and spirit*, which though three in *condition* are yet one in substance.

It is to be remembered, that great use of *flowers* was made in the *Jewish* ceremonies, the famous *candlestick*, a *representative of the system*, amongst other things had *flowers* to shew the *irradiation* of light, *Exod. xxv. 31.* See also *2 Chron. iv. 5.* and on the forehead of the *high-priest*, that well-known type of the great *Irradiator*, the *light of the world*, was placed a *flower of gold* (for so the original word signifies *2° S* a flower) nay, that *divine Light* himself tells us, that he is the *rose of Sharon* and the *lilly* of the

valley, *Cent. ii. 1.* See note 60. *ad fin.* So that upon this view, it is no wonder that what was ascribed to the *true Light*, in emblem, was by idolaters assigned to their God, the material *light*.

Ver. 118. *Saffron.*] I rather translate the word *Κροκον* in this place *saffron*, than *crocus* (as Mr. *Prior* hath done) because the *crocus* with us may rather be called a *spring*, than a *winter* flower; nay, indeed it is the very first of the *spring flowers*. The *saffron* is properly the *autumnal* *crocus*, which flourishes in *October*, about which time the festival of *Carnëan Apollo* was celebrated. It was dedicated to *Apollo* for the same reason that flowers in general were, as just now observed, and indeed the *crocus* is particularly remarkable in the respect mentioned in the former note. The gardeners distinguish it thus; "It hath a flower consisting of one leaf, which is shaped like a lilly, fistulous underneath, the tube widened into *six segments*, and resting on the first stalk; the pointal rises out of the bottom of the flower, and is divided into *three beaded* and crested capillaments; but the empalement afterwards turns to an oblong triangular point, divided into *three cells*, and is full of reddish seeds." See *Millar* on the word *crocus*. These are the characters, which, without the terms of art, I observed belonged to *bell-flowers*, emblems of the *six planets*, supported by the three agents, in which the *light*, or *irradiation*

To thee eternal fires incessant rise,

And on thy shrine the living coal ne'er dies.

120

When

is the ruler : and of this the crocus too was in its colour an emblem, which is a second reason why it was sacred to the God of light. Homer almost always describes the morning as clad in a saffron robe ; nay, and calls her particularly,

The saffron morn, with early blushes spread.

See *Ili.* xi. ver. 1.

and Virgil follows his steps closely, raising his Aurora from the *croceum cubile*, the saffron bed of Tithonus. By all which is meant no more than the fine colour which adorns the morning, and of which the saffron was a representative, as an old poet, quoted by Spanheim, expressly informs us,

Κροκον θ'ος Ηλιωδες εις υφασματα

Πεπλων εις ειδωλον εισομορφυται.

See *Excerpta à Grotio*, p. 846.

The flower of the saffron, which inwove
Resembles the bright rays of Sol.

Rutilum solis jubar imitatur.

GROTIUS.

And as it was thus in its colour an emblem of the bright solar light in irradiation, hence I presume its name, which the excellent Spanheim hath well observed is doubtless of Hebrew origin, coming from כָּרַב CReCM, which we find in the *Cant.* iv. 14. and which is indisputably derived of כָּרַךְ CReC, to roll round, to move round as in a circle, which the irradiation causes the orbs to do, and whence comes כָּרַב CReCB, an orbit, circle, compass, as it is rendered *Exod.* xxvii. 5. Moreover as crocus is evidently derived from hence, so I doubt not is circus, circulus, a circle, orbit, for CReC, crocus, and circus are very near in sound, and letters, and mutually explain and confirm each other. Littleton says, that circus is derived à Chald. כָּרַךְ CReC, circundare, to compass about. Thus we have a satisfactory account of the name, which explains the meaning of its colour, and appropriation to the solar light, and which is, at least, more near the matter, than the derivation given by the

scholiast, who tells us, that it was called Κροκος, παρὰ το ἐν κρυει θαλλειν, which seems very far from the sense or sound of the word. I observed, that it was mentioned in the *Canticles*, as one of those aromatic sweets, those divine and heavenly graces, which are in the church the spouse of Christ. In Christ himself the true light, is a garden of sweets, his merits, prayers and intercessions are as the incense made of all manner of perfumes and spices after the art of the apothecary. See *Exod.* xxx. 35. And therefore amongst the rest saffron was burnt and offered to him in the incense, as the Hebrew Rabbis and writers inform us : Hence the idolaters might use it amongst the other perfumes, which composed their incense to Apollo. And at Cyrene particularly, the saffron was remarkable for its fragrantcy and odour ; as Theophrastus informs us. Εὐοσμωτά τα δὲ τὰ ἐν ΚΥΡΗΝΗ Ρόδα, &c. — Διαφειρόμεν δὲ ἡ τῆς ΚΡΟΚΟΥ. “ The roses at Cyrene are very fragrant, whence the ointment of roses is most sweet : nay, even the odour of the violets and other flowers there, is excellent and divine : but more especially that of the saffron.” I have, I fear, already enlarged too much on this matter, but not so much as the subject requires, wherefore to make up for the many particulars observable of this plant, I must refer the reader to the learned Spanheim’s note on this place, and also to the ingenious Mr. Merrick on *Tryphiodorus*, note 448. We may just observe, by the bye, that the blushes of the rose are given to the morning, as well as the golden vesture of the crocus.

The saffron morn with rosy blushes spread, &c.

And

Aurora now fair daughter of the dawn
Sprinkled with rosy light the dewy morn.

HOMER.

Ver. 120. And, &c.] Οὐδὲ ποτε χθίζον περιβόον
καὶ ἀνθρακα τειφει. Neque unquam hesternum ab-
sumit carbonem cinis, says the author ; from
whence we learn, that this perpetual fire was not
like some, a lamp only burning and fed with
oil,

WHEN the glad hours bring round the solemn day,
 On which Carnëan rites his people pay,
 With joy the God beholds the choir advance,
 Brown Lybian dames, and warriors, to the dance.

Not

oil, but a fire *fed* with coals upon the altar : his expression is remarkable and cannot well be expressed in our language, the *cinder never feeds* or *consumes* the *yesterday's coal* ; for it is observable, that the cinders or ashes do as it were *feed* upon and *eat away* the fire. Why a *perpetual fire* was kept up in the temple of the *God of light*, we cannot be at a loss to *understand* ; nor shall we wonder at this universal custom amongst all nations, *Persians, Greeks, Romans, Indians, &c.* when we consider its origin, and that moreover, it was reclaimed to himself by the *true light*, and ordered to be kept in his temple. “ The fire shall *ever* be burning upon the altar : it shall *never* go out.” *Levit. vi. 13.* *Eusebius* informs us, from *Theophrastus*, “ that the rite of burning *perpetual* fire to the Gods, had been in their worship from time immemorial.” Amongst the *Persians*, if at any time the *sacred* fire went out, they shewed such a regard to it, that they would not rekindle it but with flame lighted up by the *Sun-beams*. This circumstance in *Apollo's* worship, which is not often mentioned, will very well explain a piece of history, which at first sight seems a little unaccountable, *viz.* “ that when *Dates* the *Persian* burnt and destroyed without mercy, so many of the *Grecian* temples, he spared those in *Delos*, where *Apollo* and *Diana* were principally worshipped.” It is generally agreed, that *Apollo* is the same with the *Persian's Mithras*. And the passage before us proves, that what with the *Persians* was the grand point of his worship, the *αὐγὴ αἰώνια*, the *perpetual fire*, was observed by the *Greeks* as well as themselves. The *Persians* lenity in this Instance then is not surprising, since he himself not only worshipped the *same God*, but in the *same manner*. For *Mithras*, *Apollo*, and the *solar light* were all *one* and the *same*. I shall subjoin a curious account of the method of preserving the *everlasting fire* near *Baku*, from the travels of a modern (Mr. *Hanway*) no less esteemed for his accuracy, than his ingenuity, humanity, and excellence of heart.

“ These opinions, with a few alterations, are still maintained by some of the posterity of the *Indians* and *Persians*, who are called *Geberrs* or *Gaurs*, and are very zealous in preserving the religion of their ancestors, particularly in regard to their veneration for the element of *fire*. What they call the *everlasting fire* near *Baku*, before which these people offer their supplications, is a phenomenon of a very extraordinary nature, in some measure peculiar to this country, and therefore deserving a particular description. The object of devotion to the *Geberrs*, lies about 10 *English* miles N. E. by E. from the city of *Baku*, on dry rocky land. There are several antient temples built with stone, supposed to have been all dedicated to *fire*, most of them are arched vaults, not above 10 to 15 feet high. Among others there is a little temple in which the *Indians* now worship : near the altar about three feet high is a large hollow cane, from the end of which issues a blue flame, in colour and gentleness not unlike a lamp that burns with spirits, but seemingly more pure. The *Indians* affirm, that this flame has continued ever since the flood, and they believe it will last to the end of the world ; that if it was resisted, or suppressed in that place, it would rise in some other. Here are generally forty or fifty of these poor devotees, who come on a pilgrimage from their own country, and subsist upon wild cellery, and a kind of *Jerusalem* artichokes, which are very good food, with other herbs and roots found a little to the northward. Their business is to make expiation, not for their own sins only, but for those of others, and they continue the longer time, in proportion to the number of persons for whom they have engaged to pray. They mark their foreheads with *saffron*, and have a great veneration for a *red cow* ; they wear very little cloathing, and those who are of the most distinguished piety, put one of their arms upon their heads, or some other part of their body, in a fixed position, and keep it unalterably in that attitude.”

Not yet the Dorian colony possest

125

The plenteous soil, by fruitful Cyrene blest,

But

Ver. 125. *Not yet, &c.*] The author in the foregoing lines has informed us, that the colony, which now constituted his country, was thrice transplanted: and here he tells us, that they had not yet arrived at the place, which was watered by the fountain *Cyre* or *Cyrne*, that is, where the city *Cyrene* now stands, but wandered in the desert places of *Azilis*, a part of *Lybia*, when *Apollo* standing on the top of *Myrtusa*, a mountain in *Lybia*, shewed them to his bride *Cyrene*, the daughter of *Hyppæus* (whence he calls her *Hyppæis*) who was more particularly famous for her conquest over the lion, which laid waste the country of *Eurypylus*, and which she slew on this very mountain *Myrtusa*. Mr. *Prior* translates the passage thus,

— Nor had yet thy votaries
From Greece transplanted touch'd *Cyrene's*
banks,

And lands determin'd for their last abodes;
But wander'd thro' *Azilis*, horrid forest,
Dispers'd; when from *Myrtusa's* craggy brow
Fond of the maid auspicious to the city,
Which must hereafter bear her favour'd name,
Thou gracious deign'dst to let the fair one view
Her *tyræic* people: thou with pleasure taught'st it
her, &c.

The reader will easily see Mr. *Prior's* error, which yet the beauty of his poetry will atone for: his following lines are built wholly on a mistake, and therefore I omit them: and as I know not of any better commentary on this passage, I have subjoined a translation of the 4th *Pythian ode* of *Pindar*, where is a full account of *Cyrene's* exploits and *Apollo's* amour.

Strophe 1.

Glowing bright with shield of brass,
Victorious in the *Pythian* race,
Great *Telesterates* his praise
My soul delights to sound in noblest lays.
Ye *Graces* aid your poet's song,
And boldly bear the strain along,
Spread, spread the bliss, the glory wide
Of brave *Cyrene's* garland and her pride.

From *Pelion's* mount where winds perpetual
roar,

Bright-bair'd *Apollo* fair *Cyrene* bore,
To those blest realms where flocks in thou-
sands stray,

And fullest plenty crowns the smiling plain:
In golden car he bore the nymph away,
And gave her o'er the world's third part to
reign.

Antistrophe 1.

Bright *Venus*, goddess of the fair,
Who holds her courts and revels there,
Smiling receiv'd her *Delian* guest,
And brea'ld soft love thro' each enamour'd
breast.

While modesty sweet-blushing spread
The happy love expecting bead,
Where glad *Apollo's* glowing arms,
Might clasp *Hyppæus's* blooming daughter's
charms.

From *Ocean's* monarch was *Hyppæus* sprung,
King of the *Lapithæ*, a warlike throng;
Peneus the God's, *Hyppæus Peneus's* son:

Who'd alliance fond with fair *Creusa* held
In *Pindus's* vale, where he the virgin won,
And with *Cyrene's* godlike father fill'd.

Epode 1.

That father, with industrious care,
Each female virtue taught the fair:
Put she—a nobler task approving,
Scorn'd the loom's enervate toys:
Far from female trains removing,
Talking banquets, lazy joys:
With the bow, the quiver arming,
To the field triumphant flew,
Where the savage race alarming,
These her darts unerring flew,
O'er the hills *Aurora* rising,
E'er equipp'd the maid beheld,
Sleeps emollient bliss despising,
Early hast'ning to the field:
No hostile beasts her father's realms annoy'd,
She purg'd each forest, and each foe destroy'd.

Strophe

But thro' Azilis' gloomy forests stray'd :
 When PHOEBUS from Myrtusa's brow survey'd,
 And to his lovely bride (whose saving hand
 From the fierce lion free'd the ravag'd land)
 With pleasing favour shew'd the typic race,
 Gift of his love and object of her grace.

130

PHOEBUS

Strophe 2.

Once without help of dart or spear
 Maintaining an unequal war,
Phæbus on *Pelion's* top survey'd
 Engag'd with lion fierce the lovely maid !
 Strait *Chiron* call'd he from his cave,
 " *Phyllirides* thy bower leave,
 Forth, forth, dread *Centaur* from thy bow'r,
 To view the triumphs of a female power.
 View with what courage she maintains the
 fight,
 While her great spirit soars beyond her might :
 She knows not fear :—relate her happy fire,
 What root its birth to branch so glorious
 gave ?
 What mortal to the honour may aspire,
 Of daughter so undaunted, great, and brave ?

Antistrophe 2.

On the virgin, *Chiron*, say,
 May we soft compulsion lay,
 Gently force her to our arms,
 And crop her virgin flower, and full-blown
 charms ?"
 Soften'd to smiles his features grave,
 This answer sober *Chiron* gave ;
 " Who love's purer flames wou'd share
 By sweet persuasion steal upon the fair,
 And with fond elegance of passion move,
 The yielding fair one to a virtuous love :
 In modest hints first fighting out their flame,
 And delicate alike, tho' bolder grown :
 For Gods and men hate those who know not
 shame,
 But shock the ear with ribbald lewdness tone.

Epode 2.

But thou, of truth great deity,
 Whose proving touch all falsehoods fly :
 Gentle complaisance inspiring,
 Thus alone to speak hath led :
 Art thou gracious *thou* enquiring,
 Whence descends the royal maid ?
 Thou who all events art knowing,
 Every path that mortals tread ;
 Whence their several fates are flowing,
 Where their several actions lead :
 Whose is wisdom past expressing,
 Knowledge past our power to tell :
 Sooner count we earth's encreasing
 When her pregnant bowels swell :
 Sooner when waves roll rough and tempests
 roar,
 Number the sands, that raging crowd the shore :

Strophe 3.

All things are open to thy eyes,
 Both where they flow, and whence they rise :
 Yet if with one so wise and great,
 'Tis granted me, dread king, myself to meet :
 Hear what the *Centaur* hath to tell :
 Destin'd the maid's, you sought this vale :
 Hither thou cam'st her love to share,
 And to *Jove's* gardens o'er the seas shall bear :
 Thither thy * people from their † isle shall tend,
 And to the vale-surrounded hill ascend,
 Where rule from thee *Cyrene* shall receive ;
 Now for thy sake glad *Lybia* to the fair
 In golden domes reception waits to give,
 And yield her of her spacious empire share.

* *The Spartans.*† *Tenera.**Antistrophe*

PHOEBUS no choir, Cyrene, more divine,
Nor state more favour'd, e'er beholds than thine :

Mindful for ever of the ravish'd dame

135

Whose wond'rous charms inspir'd and blest his flame :

And hence superior honours are bestow'd

By grateful sons of Battus on their God.

SING Io Pæan, sing the sacred sound ;

The Delphian people to thy honour found :

140

What time thy golden arrows plenteous flew,

And the fell Python, dreadful serpent, flew :.

Swift

Antistrophe 3.

There shall they rule, their laws the same,
And joint command and empire claim,
O'er realms for noblest beasts renown'd,
O'er fields with fruits and fullest plenty crown'd.

There with a son shall she be blest,
Whom carried from his mother's breast,
The golden-throned hours shall join

With mother earth to nurse, and make divine :
Hermes to them shall bear *Apollo's* race,

And on their laps the smiling infant place :
His rosy lips the well pleas'd nymphs shall bless,

With nectar and ambrosia heavenly food :
Which to his sire's and grandfire's place shall raise,

And make of men's delight the man, a God :

Epode 3.

The fields and flocks, his care shall claim,
And *Aristæus* be his name."

Speaking thus to consummation,

Chiron instigates the god ;

Swift is each immortal action,

Swift their flight and short the road :

Saw that day the deed unended ?

Lybia strait receiv'd the pair :

Both the golden bed ascended,

Blest, and both immortal there :

There her beauteous city guarding,

Fair *Cyrene* ever smiles,

Her *Carnean's* still rewarding

In the *Pythian's* sacred toils :

Thrice blest *Carnean* *, whose renown can give

Fame to those realms, whence all their fame receive, &c.

Ver. 142. *And the fell Python, &c.*] The ascribing this exploit to *Apollo* seems evidently to have arisen from a corrupt tradition of what the Redeemer *was to do*, a tradition founded on the promise of God, that "the seed of the woman should bruise the serpent's head." The *see* (as was before remarked, note 34.) that this triumphant sound of *Io Pæan*, took its original from this victory of the God over the serpent, which confirms the agreement noted above between it and *Hallelujah*, which is an acclamation of victory and triumph : as here the people are introduced singing this song of joy to their *Apollo* for the deliverance wrought by him, so in the *Revelation* xii. 9. we read, that when the great dragon was cast out, that old serpent called the devil and satan,—when he was cast out into

* *Telephrates*.

Swift from thy bow they pierc'd the monster's heart,

While still the people cry'd, "E lance the dart:"

Each shaft with acclamations they attend,

145

"Io, send forth, another arrow send:

"Thee thy blest mother bore, and pleas'd assign'd

"The willing Saviour of distrest mankind."

ENVY

into the earth and subdued, a loud voice was heard in heaven, saying, "Now is come *salvation and strength*, and the kingdom of our God, and the *power* of his Christ, &c. See ver. 13. and xx. 2, 3. It is observable, that *Callimachus* only explains the name *In*, and that of *emitting*, which nothing affects the explanation given in the before mentioned note: for Πανον, *Pæan*, must indisputably come from παω, *percutio, serio*, to *strike, emit. send forth*; and *Scapula* immediately says, "*Apollo* was called *Pæan*, παρὰτο παων, *à feriendo, quod a sagittis Pythonem serpentem confoderit*." And we must remember, that *In* (however deduced) is finally derived from Εἰμι, *to be*, which comes from Εω, and whence is derived Ἰνυι. See *Stephens's Thesaurus*, and *Scapula's Lexicon*. So that Ἰν, *Je*, or reversed *Ej* immediately expresses the *essence, thou art*: and must be appropriated to the divinity, as before proved. The connection between εω, εἰμι, Ἰνυι, &c. are well worth the notice of the critical and learned etymologist. I shall have occasion to speak more of *Python* in the hymn to *Delos*.

Ver. 147. *Thee, &c.*] The people in their acclamation to their triumphant deity do not barely say, *that he was born, the Saviour, &c.* or that his *father* begat him a Saviour, &c. but that his *mother bore him*,

— Εὐθὺ σε ΜΗΤΗΡ
Γενᾶτ' Αὐσσητῆρα.

for we must remark, that according to the promise, it was the *SEED* of the *WOMAN* that was to bruise the *serpent's* head. I know not of any one word in the *English* language, which fully expresses αὐσσητῆρα in the original; the ety-

mologists explain it by βοηθῆντα αὐτομάτως αὐεὺς οὐσης καὶ κληδονος, one that lends his assistance entirely of his own accord, without being called upon, or demanded, &c. nor can I tell of any better method of expressing it, than "a willing, voluntary Saviour and deliverer," and I know not of any thing which can give us an idea of the word save his gracious name and mercy, *who loved us and gave himself for us*, Ephes. v. 2. a ransom for all, 1 Tim. ii. 6. who put away sin by the sacrifice of himself, Heb. ix. 26. and of his *OWN WILL* begat us with the word of his truth, James i. 18. A learned friend observes, "That the true interpretation of Gen. iii. 20. will throw considerable light on this expression. The words are, *Adam* called his wife's name *Eve*, because she was the mother of all living. On merely reading our translation, there are few persons but take *living* for a word of the plural number, whereas it is really singular, and may be interpreted either living or life (*vivens* or *vita*). The learned Dr. *Hodges* (*Elibu*, p. 252, 3. 4to edit.) has the following remarks on this verse. "The words, says he, I think ought to be rendered, *Adam* (upon the promise being given) called his wife's name *CHaVaH*, because she was to be (*futura esset*, says a commentator cited by *Poole*) the mother of all or universal life, as the original may, I had almost said, must be rendered.—*Eve's* name is undoubtedly derived from the verb *CHaVaH*, as our translators inform us in the margin, which begins with a *CHeth* ט, whose exposition, according to *Marius*, is to make manifest, shew forth, declare, demonstrate, exhibit, &c. and is used in *Daniel* for a particular exhibition and declaration, of those eventual realities, which

H

were

ENVY, grown pale with self-consuming cares,
 Thus shed her poison in APOLLO's ears : 150
 " I hate the bard, who cannot pour his song,
 " Full as the Sea, and as the torrent strong,"
 The fiend APOLLO scorning, spurn'd aside
 With angry foot indignant, and replied :
 " Headlong descends the deep Assyrian flood, 155
 " But with pollution foul'd, and black with mud ;

" While

were *adumbrated* and *enigmatically represented* in *Nebuchadnezzar's* dream. It is evident, I think, that the words when first delivered were understood by *Eve* in * this sense from what she says upon the birth of *Cain*, *I have gotten the man, the Jehovah*, as the words are rendered by very learned men. See *Glassius*, *Pool*, *Hutchinson*, &c. Had *Eve* attended to every particular of this prophecy, she would have looked farther for the completion of it. A mother *only* being mentioned as being to have the sole honour and blessing of producing this *universal* life (who was properly so called, as he was the author and giver of life) she might have inferred, that *Cain* could not be the promised seed, since he was conceived by *Adam's* knowing her. A future *Eve* was therefore pointed out, who should produce a man without the assistance of man, and so be a mother in an exclusive sense. This man, or production was likewise to be *all*, or *universal* life, the fountain of life, or restorer of immortality."

Hath not the poet preserved the tradition with remarkable exactness? He does not say, εὐδὺ ἐγενεῖς ἀσσοτήρη, thou wast born the Saviour, &c. but εὐδὺ σε μήτηρ γενεῖται ἀσσοτήρη, thy mother bore thee a Saviour, &c.

Ver. 149. *Envy*, &c.] It has been imagined by many commentators, that this was a secret insinuation of the attempts made by some *envious* person to depreciate *Callimachus* in the eye of his patron and *Apollo*, *Ptolemy*, and of the fruitlessness of the attempt; and this opinion is confirmed by what *Callimachus* says of himself, that he sung *κρυσσοῖα βασκανίας*. His enemies took the handle from the minuteness of our author's genius, and the smallness of his performances: he always profest himself a great admirer of conciseness, the *βραχυλογία*, and is said to have had constantly in his mouth *μεγα βιβλίον, μεγα κακόν, a great book, a great evil*. It is moreover conjectured, that the author in the words of *envy* alludes to some poem well known in his times, probably the *Argonautic* of his cotemporary *Apollonius Rhodius*, between whom and *Callimachus* there appears to have been great jealousy; whose *Argonautics* he might well characterise by the title of *ποτος*, as their subject is principally the *expedition* in the *Euxine sea*, and as that poet begins them thus,

— Ἀρχομενός σεο Φοῖβε, &c.
 Μνηστομαι οἱ Ἰόντοιο κατὰ σοῖα, &c.

* And I leave it to the reflection of every considerate reader; whether the sense here proposed be not much more pertinent to the then state of man, than that in which they are, I doubt, commonly understood. *J. P.*

The

“ While the Melissæ sacred waters bring,
 “ Not from each stream, but from the purest spring,
 “ From whose small urn the limpid current rills
 “ In clear perfection down the gladden’d hills.”

160

HAIL king, once more thy conquering arm extend,
 To final ruin rancorous Envy fend!

The scholiast informs us, that *Callimachus* was absolutely compelled by these reproaches of his enemies, to write a long poem, which he called *Hecale*. The *Melissæ* were the priestesses of *Ceres*. Mr. *Prior* has wandered very widely from his author in the conclusion of this hymn: nay, and indeed in the beginning of this speech of *Envy*'s to *Apollo*, whom the poet introduces, as insinuating privately into the ears of the God her bitter venom; in a manner beautifully described by Mr. *Pope*;

Willing to wound, and yet afraid to strike,
 Just hint a fault and hesitate dislike.

Mr. *Prior* thus renders the passage,

Envy thy latent foe suggested thus,
 Like thee I am a power immortal: therefore
 To thee dare speak: how canst thou favour
 partial

Those poets, &c.

And the last line,

Χαίρει ἀναξὶς ὁ δὲ Μῆριος, ὡς ὁ Φοῖβος εἶδεν νεοῖτο.

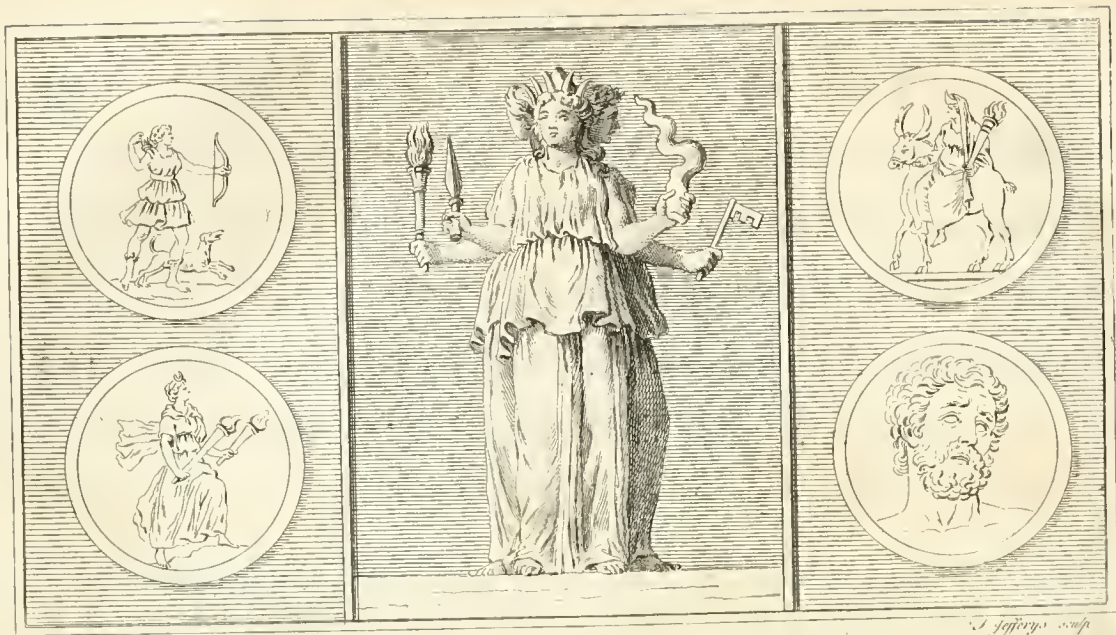
he thus enlarges upon, which, for the beauty of the poetry, I subjoin, though it is by no means a translation of *Callimachus*.

To *Apollo*, mighty king: let envy
 Ill-judging and verbose, from *Lethe*'s lake
 Draw tuns unmeasurable, while thy favour
 Administers to my ambitious thirst
 The wholesome draught from *Aganippe*'s
 spring,
 Genuine, and with soft murmurs gently riling,
 A down the mountains where thy daughters
 haunt.

159

Thus I have gone through this celebrated and excellent hymn, in which are found many remarkable passages, such as I fear, are not to be paralleled in those which follow: if from any of them, the least light is thrown on any part of scripture, however small, I shall rejoice, and think my labours not wholly in vain.

End of the Hymn to APOLLO.



T H E
Third H Y M N of CALLIMACHUS.

* To DIANA.

G O D D E S S, delighting in the sylvan chace,
The bow, the quiver, dance and mountain sports,
Goddeſs of woods, DIANA, thee we ſing;
Woe to the bard whoſe ſongs forget thy praiſe!

Thee will we ſing, and hence begin the ſong;

5

How,

* *Hymn to DIANA.*] The poet having ſung the praiſes of *Apollo*, proceeds next to ſpeak of his ſiſter *Diana*, whom he makes it a point of religion to celebrate, and a duty incumbent upon the poetical ſons of *Apollo*, not to forget the ſiſter of their God: ſo greatly eſteemed as ſhe was amongſt mankind; nay, and even honoured with the title of *Σωτῆρα*, as that of *Σωτήρ*, *Saviour*, was given to her brother. See hymn to *Apollo*, ver. 62, and 147. By *Diana*, in the heathen ſyſtem, it is well known, is meant the *moon*,

whom with the *ſun* and *ſtars* we are aſſured, from infallible truth, the antient idolaters worſhipped. “ And left thou liſt up thine eyes unto *heaven*, and when thou ſeeſt the *SUN*, and the *MOON*, and the *STARS*, even all the *hoſt of heaven*, ſhouldeſt be driven to worſhip them, &c. *Deut.* iv. 19. comp. *Job* xxxi. 26. The reader muſt not expect to find ſo many beautiful alluſions to revelation in this hymn as in the former, which abounds with fable, and as being principally narrative, is of neceſſity not ſo inſtructive in

How, when a prattler on the thunderer's lap,

The little Goddess thus addrest her fire :

—" Be vow'd virginity thy daughter's lot,

" She

in religious truths : yet it wants not beauties, and has been always justly esteemed as an incomparable piece of poetry. The word which I have rendred *sylvan chase* in the first line is, in the original *λαγωβολισι*, wretchedly translated *Retia* in the Latin version : the proper sense of the word is *hunting of hares*, but according to no uncommon custom, it is applied from that species of it, to *hunting* in general, as *ελαφηβολια*, which though commonly used for *hunting in general*, signifies in particular *stag-hunting*.

DIANA'S speech.] *Frischlinus* is ingenious enough in his annotation on the following speech : The poet, says he, puts a speech into the mouth of the Goddess entirely becoming her : her petitions are all such as *Diana* might ask ; and more, I think they may all be understood of the moon, *Quæ quidem omnia de luna aptissimè intelligi possunt : hæc enim semper virgo est, &c.*

" She is *always a virgin*, because she always retains the same vigour of age, and never grows old : for the heavenly bodies do not experience that mutation and metamorphosis, which other frail and passing things, subject to many corruptions, experience. She is said to *emit her darts* or arrows, and to hunt wild beasts, because, with her rays sent forth and dispersed in the night, she enlightens these lower regions, and supplies them with moisture, and the proper power of encrease and vegetation. She is most patient and enduring of labours in her course, because the moon in her period, which she performs with admirable swiftness, is never wearied : she is accompanied with many nymphs and attendants ; because when she shines in the night, she is on all sides surrounded with stars ; she is in fine, *montium custos, nemorumque virgo*, the guardian of the mountains, and virgin Goddess of the groves ; because, when she arises she seems to us to arise from the mountains, when she sets, to descend down into them." Of the power of the moon in vegetation we are informed from the scriptures, where we are told of the precious things put forth by the moon, Deut. xxxiii. 14. and

Pliny remarks, that *crescente luna frumenta grandescunt*.

Ver. 8. *Virginity*] Her first petition is for perpetual virginity, which *Ovid* tells, was afterwards a request of *Daphne's*,

*Da mihi perpetuâ, genitor charissime, dixit,
Virginitate frui—dedit hoc pater ante Dianæ:*

Then casting round his neck her tender arms
Sooths him with blandishment, and filial charms :

Give me, my lord, she said, to live and die,
A spotless maid, without the nuptial tie :
'Tis but a small request ; I beg no more
Than what *Diana's father* gave before.

DRYDEN.

Paul Voet, is a little severe upon the ladies in his note on this place : " For, he says, women are chaste, not thro' choice and good will (being very frail in their own natures) but by necessity ; and therefore *Diana* begs to be chaste, while it was scarce possible for her to be so." And indeed, " vows of virginity should well be weighed : " since even this chaste of chaste ones, this *Diana* herself has been taxed of cancelling her vow with *Endymion* ! however, mythologists have endeavoured to clear her from all aspersions, by shewing us the meaning of this allegory ; and amongst the rest the most ingenious lord *Bacon*, whom see in his *Sapientia Veterum*, under *Endymion sive gratiosus*. See also *Banier's* mythology, vol. i. p. 45 and 77. where this matter is accounted for rather nearer the truth than lord *Bacon's*. *Homer* has a passage in his hymn to *Venus*, similar to this of our author ;

But bright *Diana Venus* ne'er cou'd move,
To taste the sweets and own the pow'r of love :
The virgin Goddess still unconquer'd roves,
And with her lays of freedom charms the groves :
The chase, the choir, the dance engage her soul,
And states where virtue and religion rule.

“ She cry’d, my father : and for numerous names

With thy DIANA let not PHOEBUS vie.

10

Be mine the bow, the quiver : not from thee

Those arms I ask : permit but the request,

The swarthy Cyclops shall perform the task,

Point the wish’d shafts and string the flexile bow :

Let me bear light : and chace the flying game

15

Down to the knee in welted tunic clad.

Of Ocean’s daughters, fixty lovely nymphs,

Who yet have seen, but thrice three summers bloom,

Young

Ver. 9. *For numerous names.*] Amongst the several causes that have introduced so much confusion in the heathen system of religion, there are few have been more prejudicial than this beforeus, namely, The great variety of names, whereby they address their Gods. From hence it is, that such a mob of nominal deities have proceeded : for those names, which were only used as epithets and characteristics of the several properties, actions, and benefits of the same god, afterwards were thought to denote different deities, and by that means multitudes of unheard of beings were introduced. We may remember, that *Callimachus* assigns this honour to *Apollo* of having many names. See ver. 100. of the hymn to *Apollo*.

“ This is that πολυλογία, much speaking, and vain repetition, says *Grævius*, which Christ condemns in the prayers of the heathens, *Matt.* vi. 7. for the heathens particularly affected this, and not only the *Greeks*, but also all the eastern nations. Hence *Selden de Diis Syriis* hath observed, that amongst the *Arabians* their hymns to God were stuffed with names only, appertaining to the deity, insomuch that above an hundred names were gathered together, without any single expression, except these of invocation. See more concerning this πολωνυμια in *Selden*.”

We need not go so far as the *Syrians*, since every reader of the hymns of *Orpheus* must necessarily observe, that they consist of nothing beside these names and appellations of the deities to whom they are address, and whose attributes they record.

Ver. 15. *Let me bear light.*] This petition of *Diana*’s is doubtless applicable to the moon : and best explained by the antient remains we meet with, where she is represented with a moon, and two torches, whence she had the name of “*Δαδευχης*, torch-bearer, as well as *Φωσφορος*, light-bearer ; which last was often given to *Minerva*, because, as *Proclus* explains it, she, as it were, lights in the soul the fire of understanding ; but to *Diana*, because she brings to light the hidden secrets of nature. To explain these attributes, vestments, &c. of *Diana*, I have given the antient coins, as the best commentary on the author.

Ver. 17. *Ocean’s daughters.*] *Hesiod* reckons up a goodly company of these daughters of *Oceanus* and *Tethys* ; and adds, that they were in number three thousand.

— Πολλαι γε μεν εσι και αλλαι
Τρεις γαρ χιλιαι εισι τανυσφυροι Ωκεανωι.

See *Hesiod*, *Θεογονια*, ver. 364. and *Banier’s Mythology*,

Young and unspotted all, to join the dance
 My lov'd compeers appoint : and from the banks 20
 Of Amnifus a train inferior fend
 In number and degree, attendants meet
 My buskins to provide, or careful tend
 My faithful dogs, when, wearied from the chace,
 Their mistress lays her uselefs quiver by. 25
 Each mountain be my dow'r : and, wheresoe'er
 Thou wilt, allot one city to my charge :
 Midst mountains my abode, rare shall the din
 Of populous cities grate my peaceful ear :
 Then only, mixing with the mortal croud 30

When

thology, vol. 1. p. 114. of these, according to our poet, *Diana* desires sixty for her companions, and *Gratius*, who says,

Adscivere tuo comites sub nomine divæ
Centum omnes nemorum, centum de fontibus
omnes,
Naides ———

is nearly consonant to him ; for she had twenty of the *Amnisian* nymphs, so that all together make up almost the hundred.

Ver. 19. *Young and unspotted.*] The original is

Παῖδας εἰνεται, παῖδας ἐν παιδᾷ ἀμνίης.

where *Spanheim* observes, that the zones or *μῦραι*, were given only to those virgins who were marriageable, *Viro maturæ* ; and taken from them, or according to the known expression, said to be *loosed* (*solvi*) when they were

going to lose their virginity. Hence in the *Greek* poets they are often called *Παρθενικαὶ μῦραι*, and in *Latin*, *Zonæ virginææ*. *Medea*, meaning to say she was still a virgin, speaks thus in *Apollonius*,

My zone still unpolluted and unloos'd
 Still pure, as in my father's house, remains.

So that these *Oceaninæ* are not called *Ἀμνίης*, because they had lost their zones and virginity, but because they had not yet received the virgin zone, being yet too young for marriage."

Ver. 20. *The banks of Amnifus.*] *Amnifus* was the name of a city, as well as a river of *Crete*, the nymphs belonging to which were called *Amnisfades* ; twenty of whom *Diana* here desires for her maids, for that is the meaning of *Ἀμνιποδῶν* in the original, as their office confirms. *Diana* was said to have been begotten in this city, and frequently to bath in the river.

When women torn with child-bed's throbbing throws

DIANA's aid implore : to me this lot

Immediate on my birth, the Fates assign'd,

For that, without a mother's pangs brought forth,

Who in my birth or bearing ne'er knew woe!"

35

—She spake and to confirm her words uprais'd

Her little hand, attempting fond to stroke,

With adulation sweet, her father's beard :

Oft

Ver. 31. *When women, &c.*] *Dianam autem et lunam eandem esse putant, &c.* luna, a lucendo nominata sit : eadem est enim lucina. Itaque ut apud Græcos Dianam atque luciferam sic apud nos Junonem lucinam in pariendo invocant ; quæ eadem Diana omnivaga dicitur, non a venando, sed quod in septem numeratur tanquam vagantibus : Diana dicta quia noctu quasi diem efficeret. Adhibetur autem ad partus, quod se maturescunt aut septem nonnunquam aut plerumque novem lunc cursus : qui, quia mensa spatia conficiunt, menses nominantur. Cicero de Nat. Deorum. c. 27. lib. 2. We learn from this passage of Cicero, what hath been before advanced, note 1. that Diana and the Moon are one ; and that the names Luna, Lucina, &c. are derived from shining. That she is called omnivaga, or said to wander every where, not from hunting, but because she is numbred amongst the seven wandering or erratic stars or planets. That she is called Diana, because she makes a kind of day in the night ; and particularly, that she was invoked to the assistance of child-bearing women, because births are perfected in seven, or at the most, in nine of her courses, &c." There might possibly be many other reasons given for this fable of the Moon's or Diana's assistance to travailing women ; whose influence upon their bolis did not escape the antients, and whose months are still their stated reckonings, &c. " The Fates are very properly mentioned by Callimachus (as Sprunheim observes) with Diana Lucifera : Εὐλειβοῖα πωγεδὸς μοῖραι, is an expression of Pindar's in his 7th Nemean Ode (the first line) and again, speaking of Evadne's bringing forth, he says,

Apollo caused the *Fates* and *Lucina* to be present at it ;

Lucina and the *Fates* consenting

To *Apollo's* fond request,

All the mother's pangs preventing

With the darling offspring blest.

OLYMPIC the 6th.

And *Anton. Liberal.* in his metamorphoses, speaking of *Alcmena*, says, Μοῖραι καὶ Εὐλειβοῖα πρὸς χάριν τῆς Ἡρᾶς κατεχόν ἐν ταῖς ὥδισι τὴν Ἀλκμήνην. And this observation will (by the way) throw light on that passage in *Horace*, where after invoking *Ilithyia*, he speaks of the *Fates*—*Vosque veraces cecinisse paræ.*"—See the secular poem.

Ver. 35. *Who, &c.*] In the hymn to *Jupiter*, he speaks of the birth of that deity by *μεγαλῶν ἀπεθῆκατο κόλπων*, and here, of *Diana's* by *φίλων ἀπεθῆκατο κόλπων* ; and that *ἀμογήν*, without any pangs of labor : for, says *Madam Dacier*, *Héroines sine dolore pariunt* : " Heroins bring forth without labour." But surely, that learned lady did not consider the case of *Latona*, fully mentioned in the next hymn, when she brought forth *Apollo*, as well as that of *Alcmena's* hinted at in the last note. It may be necessary just to observe (that the reader may enter the better into the meaning of the subsequent lines) that that there was none so great a mark of blandishment and affection amongst the antients, as *stroking the beard* : as on the contrary, none so great an affront as *plucking it* : numberless instances of each abound in the classics. *Virgil* gives us a description of *Jupiter's* smile, not unlike this of our author. *Oh subridens. Æneid. 1. ver. 258.*

Oft fruitless : when a soft parental smile

His brows o'erspreading, thus he answer'd bland :

40

“ When heaven's immortal beauties crown my joys,

“ With such a progeny—proud queen of heav'n,

“ Welcome thy jealous ire!—enjoy, sweet maid,

“ Thy every fond request : nor thine alone,

“ Still more and greater will thy father add !

45

“ Of ways and ports inspectress thou shalt view

“ Innumerable statues to thy honour rais'd :

“ To thy protection and thy care assign'd,

“ Sole tutelary guardian of those states,

“ Be thrice ten cities—these thy name shall bear,

50

“ Mark

To whom the father of th' immortal race,
Smiling with that serene, indulgent face,
With which he drives the clouds, and clears
the skies,
First gave a holy kiss, and thus replies.

DRYDEN.

Ver. 41. *When, &c.*] The whole heathen mythology abounds with tales of *Juno's* jealousy; and indeed, she seems to have had good cause, from the multitude of amours and gallantries of her husband. The God here exults over her, and triumphs in his debaucheries, the produce of which was so amiable a daughter as the chaste *Diana*. To make their supreme thus prone to lust, however mythologists may attempt to account for it, is doubtless highly blameable in the ancients, but to shew him exulting in the sin, admits of no excuse. I am persuaded, or at least, so I would persuade myself, that *Callimachus* meant the passage as a satirical sarcasm; taken in that sense, it is really admirable; and

the words, well considered, seem to convey some thing of that sort: though *Frischlinus* imagines it expressive of the greatest affection and tenderness. *Plena affectus paterni ac summæ benevolentie responsio, &c.*

Ver. 46. *Of Ports, &c.*] I have made bold to transpose the order of the lines here, for reasons which will easily strike an *English* reader, and I doubt not will be satisfactory. “ *Jupiter* too, as the learned *Sparheim* observes, was called *Διευπορικός*, as well as *Venus* *Πορφυρίαια*; so that this was no mean appellation. He thinks *Diana's* title may be referred to the moon, who is said to rise from, and set in the sea, by the ports; so *Valerius Flaccus*—*Diua separiferas quæ nunc trahis aquare bigas*—or to that power attributed to her over all sublunary things, as well earth as sea.” But it seems rather, that she was said to preside over ports on account of her influence over the tides, of which it is too well known to say any thing here that the moon is the principal cause.

" Mark of distinguish'd favour—nor alone
 " In these be honor'd: various more remain
 " On isle and continent where thou shalt share
 " In common with heaven's synod, holy rites,
 " And reverence due of altars, fanes, and groves."

55

Speaking his awful head the thunderer bow'd,
 And ratified his promise with the nod.

SWIFT to Dictynna's mount the Goddess flies,
 To Ocean thence, her lovely choir to chouse,
 Young and unspotted all, a virgin train,
 Who yet had seen but thrice three summers bloom.
 In murmuring joy Cæratius' stream roll'd on,
 And o'er his urn old Tethys smiling hung,

60

When

Ver. 55. *Altars and groves.*] The poet places βωμοί, *altars*, before Ἀλσέα, *groves*, the consecration of which is generally thought to have been antecedent to that of temples and altars: these dark and venerable retreats cast a solemn awe over the minds of the worshippers, and their gloomy silence added much to the solemnity of the *Pagan* ceremonies. It was an universal custom to have these groves round the temples, and so distinguishing a part of the heathen idolatry, that the worshippers of the true God were particularly forbidden the use of them. See *Deut.* xvi. 21: *Exod.* xxxiv. 13. *Deut.* xii. 2 *Kings* xxiii. 6. See also the ingenious Abbé *Banier's* curious chapter of the sacred Groves, b. 3. c. 7. vol. 1.

I shall have occasion to speak more of the sacred groves hereafter in the hymn to *Ceres*, where we have an account of her sacred grove cut down, and polluted by *Eryfichthon*. See the hymn, ver. 33, &c.

Ver. 58. *Dictynna.*] It may be asked, why went she to this mountain first? Why not to the ocean immediately? Probably it might be to take possession (if we may so say) of her new dominions, and particularly of this favorite mountain: but more probably, as this mountain was near the sea, to the west of *Crete*, the poet only tells us, the part of the sea she went to.

Ver. 62. *Cæratius.*] Was not only the name of a river in *Crete*, but also the noble city *Gnosus*, near which it flowed, was thence called *Cæratius*. *Callimachus* very artfully mentions such places as particularly worshipped *Diana*; such was *Gnosus*; otherwise, why should he not have mentioned any other city, river or mountain than that he has done? *Arte valet*, was *Ovid's* character of him, and there is undoubtedly peculiar elegance and nicety in this method.

Whenas they view'd their favor'd race advance,

And bright DIANA lead the nymphs along.

65

Hence to the Cyclops passing, those she found

In Lipara's isle (then Meligunis nam'd,

Now Lipara) crowding round a trough immense

That huge vulcanian anvils groaning bore :

Enormous

Ver. 68 *A trough.*] Ποτιστήν, *aquarium*, a trough for water, as ποτιστήριον is translated from the LXX in our Bible, *Gen.* xxiv. 20, 30, 38. *Virgil* has a fine simile in his 4th *Georgic*, which he has in a great measure repeated in the 8th *Æneid*, concerning the *Cyclops*, and which, as illustrating *Callimachus*, I shall produce :

Insula sicaniū juxta latus æoliamque
Erigitur Liparen, &c. *Æn.* viii. 416.

Amid th' *Hesperian* and *Sicilian* flood
All black with smoke, a rocky island stood,
The dark vulcanian land, the region of the
God.

Here the grim *Cyclops* ply, in vaults profound,
The huge *Æolian* forge, that thunders round :
Th' eternal anvils ring, the dungeon o'er ;
From side to side the fiery caverns roar :
Loud groans the mafs, beneath their pond'rous
blows,
Fierce burnt the flame, and the full furnace
glows :

To this dark region from the bright abode
With speed impetuous flew the fiery God.
Th' alternate blows the brawny brethren deal,
Thick burst the sparkles from the tortur'd steel.
Huge strokes rough *Steropes* and *Brontes* gave,
And strong *Pyracmon* shook the gloomy cave.

Swift as the word (his orders to pursue)
To the black labours of the forge they flew,
Vast heaps of steel in the deep furnace roll'd,
And bubbling streams of brafs, and floods of
melted gold.

The brethren first a glorious shield prepare,
Capacious of the whole rutulian war :

Some orb in orb the blazing huckler frame,
Some with huge bellows rouse the roaring
flame :

Some in the stream the hissing metals drown'd,
From vault to vault the thund'ring strokes
rebound,
And the deep caves rebellow to the found.
Exact in time each ponderous hammer plays,
In time their arms the giant brethren raise,
And turn the glowing mafs a thousand ways.

PITT.

Homer, in his *Odyssey*, book 9. hath given us
a large account of the *Cyclops* : of the monster
Polyphemus, he says,

A form enormous ! far unlike the race
Of human birth, in feature or in face ;
As some lone mountains monstrous growth he
stood,
Crown'd with rough thickets, and a nodding
wood.

POPE.

So *Callimachus* compares each one of them to
mount *Ossa*. *Hesiod* informs us, they were called
Cyclops, Κυκλωπες, from having their one eye in
their forehead :

Μένος δ' ὀφθαλμός μεσσω επέκειτο μετώπῳ.
Κυκλωπες δ' ὀνομ' ἦσαν ἐπ' αὐτοῖς, ὅτεκ' ἀφ' αὐτῶν
Κυλοτέρης ὀφθαλμός εἰς ἐπέκειτο μετώπῳ.

And *Virgil* in his 3d *Æneid*, ver. 635. compares
these eyes to a shield, &c.

I 2

Then—

Enormous work ! which Neptune thy commands 70

Urg'd to performance—wond'rous was the toil !

SIGHT so deform, dread monsters huge in bulk

As Offa's cloud-capt hills (from whose fierce front

One blazing eye, broad as a fourfold shield,

Horribly stern, (shot terror) every nymph 75

Astonied views ; but breathing discord harsh

When the loud bellows, as the north-winds roar

Tempestuous, ecchoed to the deep-fetch'd groan

Of every Cyclops, laboring to the blow ;

Reverberating hoarse, with horrid din 80

From loud resounding anvils, as the weight

Of ponderous hammers with alternate force

Descended thundering on the tortur'd bras :

Ætna re-echoed, tho' Trinacria's realms,

The

Then —

Plunge the sharp weapon in his monstrous eye :
His eye, that midst his frowning forehead shone,
Like a broad buckler, or the blazing sun.

PITT.

Argolici Clypei, aut Phæbeæ lampadis instar.
Soon after *Virgil* calls him,

Monstrum, horrendum, informe, ingens !

Ver. 84. *Ætna, &c.*] It is worth observing,
how beautifully the author rises upon us : *Ætna*
first receives the shock, which extends itself
through all *Sicily*, then reaches the shores of

Italy : from thence it passes to *Corfica*, and
shakes the whole island to its centre. *Claudian*,
speaking of *Pluto's* striking the rocks of
Trinacria with his sceptre, has something like
our author,

*Saxa ferit scepro : siculæ tonuere cavernæ
Turbatur Lipare, stupuit fornace relicto
Muciber, & trepidus dejecit fulmina Cyclops.*

But in this passage *Claudian* is greatly inferior
to *Callimachus* : as he descends from the greater
to inferior circumstances, and limits the imagi-
nation : for though there is particular beauty in
his *stupuit fornace relicto Muciber, & trepidus
dejecit*

The noise responsive rung, loud thunder'd back 85
 From fair Italia's coasts, till bellowing round
 To Corfica it reach'd, and shook the isle.
 No wonder then, seiz'd with uncommon dread
 The nymphs unable to sustain the shock,
 Stood trembling and aghast : for not in heav'n 90
 The daughters of the deities behold
 The monsters unappal'd : but when her child
 Wayward the mother views—the Cyclops strait,
 Arges or Steropes she calls : whose forms
 Besooted Hermes takes : the frightened babe 95

Its

dejecit fulmina Cyclops ; yet here we are at a stop ; all is quiet ; we can go no further : Whereas, when our author so nobly encreases upon us, we know not where he will hurry us, nor where the wonderful clamour will end ; — it echoes round to *Sicily*, to *Italy*, to *Corfica*, and we may even conceive the whole world put in agitation by the warmth of the poet's fancy — all earth to shake to its very center.

Ver. 90. *For not, &c.*] *Spanheim* observes, that this is the only example he ever met with of the custom of mothers frightening their children with the name of the *Cyclops* : Our author tells us, that the daughters of the Gods, when refractory, were silenced by calling the *Cyclops* to them ; and because 'says *Mad. Dacier*' the *Cyclops* had no habitation in heaven, *Mercury* appears from a secret place *δωματος ἐκ μυχῶν*, with his face all besmeared and besooted (*σποδῇ κεχρημένος αἰθήρ*) to terrify them. The name of king *Richard*, our historians tell us, was equally terrible, and served to the same purpose. It may be suspected that this passage is rather low, and bordering upon the *infantine* : and in truth, considered merely in its plain sense, I cannot well relish it ; what can be the origin,

or foundation of it, I know not ; nor can pretend to offer the least distant conjecture : all the commentators here leave *Callimachus* at the mercy of the reader ; I must necessarily do so too, reminding him, that possibly under this veil some thing instructing is hid, more is meant than meets the ear ; and in judging of such passages candor should especially guide us. See *Mr. Locke*, book 3. c. 9. *κεχρημένος* is for *κεχρημένος, ρευστωμένος*, *obfusus & sordidatus fuligine*, as *Hesychius* explains it : so that it is very well adapted to the sense of the author, and in very proper words, which ought to silence all the emendations of critics, when in reality there wants none of them. The *Manducus* and *Lupus*, as is well known, were words used to fright children with by the antients. See *Dionysius* upon *Terence's Lupus* in *Fabulâ*, and *Theocritus Idyll.* 15. ver. 40. where the mother, to keep her child at home says,

Οὐκ αἶψ' το τέκνον' Μορμῶν, δακνὴν ἵππος.

Dear chuck, you must not go, my dear delight,
 For there are bug-bears, and the horses bite.

CREECH.

Its head hides trembling in its mother's lap.

But thou DIANA, scarce three summers old,

(What time Latonia bore thee in her arms

To Lipara's Isle, that Brontes might bestow

The proffer'd natal gifts) he on his knees

100

Smiling receiv'd thee—when from his rough breast

The hair thou dauntless pluckedst: there the skin

Produc'd no future harvest, still despoil'd,

As by the wasting Alopecia's power.

Now too thus undismay'd, was urg'd thy suit,

105

While o'er the cooling bras the monster's gaz'd.

“ Cyclops, haste, form me a Cydonian bow,

“ Shafts, and a founding quiver; for I claim

“ No less than PHEOBUS, my descent from JOVE.

And

Ver. 100. *Natal gifts.*] *Οπτηρια, natale donum*, which it was the custom amongst the antients to give *speſtandi causâ*. They are sometimes the same with *ανακαλυπτηρια*, the gifts which were given the bride when she was unveiled, the third day after marriage. *Vulcanius. So Nonnus*

Ἡραϊστὴ σοφὸν ἔργον, ὅπερ καμὲ κυπρὸγενεστὴ,
Τοξευτηριὸς Ἑρμῆος οἴπως ὀπτηρίον εἴη.

The work which *Vulcan* for bright *Venus* form'd
A natal present for the God of love.

Brontes, i. e. *Vulcan*: and we find from this passage in our author, that this was a name of *Vulcan*. The original of the 102d verse is very expressive of the violent pulling the hair from

Vulcan's breast: *Ωλοψας δὲ βιηφι*: the word *ωλοψας* conveys the *sound*: I know not of any to answer it better than that in the text.

Ver. 104. *Alopecia.*] *Αλωπηξ*, so the author calls that disease, which *makes the hair fall off the head*. See *Pliny's* Natural History, l. 28. c. 11. There are two reasons given for this name: the first, *quod* (*Αλωπηξ*) *Vulpes simili aspeſui maxime obnoxia est*—the second (and that mentioned by the scholiast) is, because wherever a fox stales, that place becomes barren. *Frischlinus*, as *Spanheim* observes, is mistaken when he says, *Αλωπηξ* is by analogy for *Αλωπικια*: since the disease is by *Hippocrates* called *Αλωπηξ*. *Libro περὶ τῶν θῶν. Sect. 9.*

“ And if perchance some savage huge and vast 110

“ A victim to my shafts hereafter fall,

“ That victim shall be yours : the glorious prey

“ Shall glut the Cyclops with a rich repast.”

She spoke, 'twas done ; commanded, and was arm'd.

FORTHWITH th' Arcadian Gods retreat she fought : 115

Nor fought in vain : for'midst his bellowing dogs

A

Ver. 114. *She spoke.*] Ενεπεί, οὐ δ' ἐπιδείσαν·
αφάρ δ' ἠπλίσσαο Δαίμον. The line before us is
beautiful and excellent : That famous passage
which *Longinus* quotes from *Moses* bears great
similitude to this, in the celerity of the perfor-
mance. *Let there be light*, says God, *and there*
was light : though, as Mr. *Smith* observes, there
is peculiar beauty in the manner *Longinus* quotes
it. “ God said—What? Let there be light,
&c.—That interrogation between the narrative
part and the words of the Almighty himself,
carries with it an air of reverence and veneration.
It seems designed to awaken the reader,
and raise his awful attention to the voice of the
great Creator.” There is a passage of almost
equal excellence in the *Psalms*—“ for he spake,
and it was done ; he commanded, and it stood
fast.” *Callimachus* wants nothing but the grandeur
of the subject to render his passage as truly
sublime. However, it is a striking instance of our
author's distinguishing excellence and characteristic
conciseness. *Elegans & præclarus omnino hic versus, quo uno, imperata à Diana Cyclopibus Tela : eadem ab iis continuo fabrefacta : usque induita jam dea in uitur. Cujus planè insignis velocitates, seu tam multa paucis adeo verbis completentis hic poetæ nostri locus, meruisset utique at à Longino, aliisque sublimis maxime dictationis magistris non fuisset prætermisus.* So *Spanheim*.

Ver. 116. *For'midst, &c.,*] The following
lines from *Grætius*, will cast some light on this
awkward employment of the God *Pan* :

*Ergo ubi plena suo rediit victoria fine
In partem prædæ veniat comes. & sua norit
Præmia : sic operi juvent inseruisse benigno.*

L. 1. ver. 246.

And these again from *Grotius*, will illustrate
our author here too,

*Hic et semiferam thorum de sanguine prolem
Finxit. Non alio major (sub) pectore virtus :
Seu norit voces, seu nudi ad pignora martis.
Thores commissos (clarissima fama) leones
Et subire astu, & parvis domuere lacertis.
Nam genus exiguum, et pudeat quam informe
fateri*

Vulpinâ specie, tamen huc exacta voluntas.

L. 1. ver. 253.

We shall very little doubt of the spirit and
fierceness of these little beasts, who daily see such
instances of it : Sir, *R. Blackmore's Fustian*, may
be almost excused, when speaking of them, he
says,

Rais'd to the clouds the sprawling mastiffs fly,
And add new monsters to the frighted sky :
Some stretch'd out in the field lie dead ; and
some

Dragging their entrails on, run howling home.

What I translate *Spartan* dogs, are called in
the author *Κυνόσφιδας*, which the scholiast tells
us, were so called from a place of the same
name, *Cynosphuris* in *Laconia* ; they were half
dog, half fox. The excellence of the *Spartan*
dogs is spoken of by all the classics : many pas-
sages

A lynx's flesh dividing, him she found :

Pleas'd from the pack, or ere the boon she asks

Selecting, he presents two hounds half white,

Three hung with ears that sweep the morning dew,

120

And one with various spots diversify'd :

All staunch the rous'd up lion fierce to seize

Blood-happy ; and indignant to the stall

The growling monarch drag ; seven more he gave

Of Spartan breed (all fleetier than the wind :)

125

To scent the flying fawn, the sleepless hare,

The branching stag, the fretful porcupine,

Or trace the footsteps of the bounding roe.

And

pages from which may be found in the 1st chapter of the 31 book of *Meursius's Miscellanea Laconica*, where he treats of the *Spartan* dogs, very fully ; and to which the reader, *desirous* of information on *these subjects*, is referred.

Ver. 125. *The sleepless hare.*] Ου μνοντα λαγων is the original : where the author alludes to the common notion, that hares sleep with their eyes open : *Oculis patentibus dormiant lepores*, says *Pliny* : and (as *Frischlinus* observes) *Ælian* tells us, “ it is natural to this animal to sleep with its eyes open :” whence by *Nicander* it is called *δεκνενης* (*quasi apertis oculis dormiens.*) And *Oppian* in his *Cynegetics* attributes *αγρυπνια*, *insomniam* to them.

Αυταρ εριγληνοι χαροπον εραπτρων οπωπαι

Καιθον αγρυπνη κεκορυβμενον ———”

and again he says,

—— εποτε γαρ δη

Ἰππον ετι β'εφαρσισιν αποβρι ξαντες ελονται.

From this notion arose the proverb of *lepus dormiens*, which, according to *Erasmus*, may be applied to those who pretend to one thing at the same time that they do another : *quadrat in eum, qui quod non facit, id facere se assumulat : aut quod facit id se facile dissimulat.* He adds, *neque perperam, opinor, dicitur et in timidos* : and indeed this seems to me the best and most natural meaning of the proverb ; taken in which sense I know none so good an explanation of it, as the inimitable *Shakespeare's* character of *Falstaff* in the 9th and 10th scenes of the last act of the first part of king *Henry IV.* If I remember right, *Chambers*, in his dictionary, informs us, that “ the eye of an hare is too big and round for the lid to cover it, even when asleep, so that the creature sleeps as it were on the watch :” and he adds, “ there is a disease called *lagophthalmia*, which arises from a contraction of the upper eye-lid, which prevents its being able to cover its part of the eye : so that the patient is obliged to sleep with the eye half open, after the manner of hares.” See his Dictionary.

AND now equipt to high Parrhasia's mount
 The Goddess leads : where, wond'rous sight ! behold 130
 Proud o'er the summit five tall stags advance,
 Immenſe as bulls : their beamy antlers ſhone
 With gold refulgent : rich Anaurus banks
 Ere fed the lordly beaſts : ſight ſo auguſt
 With pleaſing admiration, as ſhe view'd, 135
 Raptur'd the Goddess cries : “ A prey like this
 Well merits our acceptance, well deſerves
 † DIANA's firſt gift-offering to be made.”
 Light o'er the unbending turf the Goddess flies,
 Five was the ſum : and four ſhe quickly caught 140
 To whirl her flying charriot ; but the fifth,

A future

Ver. 132. *Their beamy antlers, &c.*] Horned animals were conſecrated to the moon, we find as well as the ſun. See Hymn to Apollo, ver. 85.

Ver. 135. *With pleaſing admiration.*] *Εραφεις* is properly tranſlated by *mirata es*, *θαυμασας*, *obſtupuiſti*; *immuiſti*, in the Latin tranſlation is abſurd : the text once was *εραφεις* ; the *obſtupuit viſu* Æneas, & *ſtupet*—*obſtutuque hæret defixus in uno*, of Virgil explain the ſenſe of the author.

Ver. 141. *To whirl her flying chariot.*] When Spanheim imagined that Callimachus differed from the antient remains, which we have of Diana in her chariot drawn by ſtags, he did not conſider the original with his uſual excellent accuracy : for the author no where ſays, that her chariot was drawn by four ſtags ; but that ſhe caught four—*να θοοιναγμα φεγων*—to whirl her flying chariot ; —“ that they might do it.”

but it by no means follows from thence, that they were all of them to be employed at once. I the rather take notice of this, becauſe all the old remains, we meet with, repreſent Diana, drawn by a pair only ; and the authors who mention either the chariot of Diana, or any other deity, ſeldom mention any more than two beaſts or whatever elſe were employed. *Cervi currum ſubiere jugales*, ſays Claudian : Cybele is ever ſeen and ſpoken of as drawn by two lions ; *Venus, junctis oloribus* : Ceres by two ſerpents, Bacchus by two tygers, or ſome beaſts of that kind. “ Spanheim obſerves, that ſtags were ſacred to Diana, not only for their ſwiftness but alſo for their longevity : and thence were eſteemed a ſymbol of eternity, which the antients repreſented as well by the moon as the ſun.” See Hymn to Apollo, note 59.

† See Montfaucon, vol. 1. p. 109.

A future labour for Alcmena's son

By heaven's dread empress destin'd, fords the flood

Of rapid Celadon : and, breathless half,

Securely

142. *A future labour.*] The original is

— Αεθλιον Ηρακλήϊ

Υδατον οφρα γεινοιτο —

which they translate, *Certamen Herculi ultimum ut esset.*—*Non ultimum tamen, ut hoc loco, inter duodecim Herculis certamina cervæ hæc χειροποιεως, ab eo domita, sed tertium recensetur ab Euripide,* says *Spanheim* : and so *Grævius*—*Non ultimum fuisse certamen Herculis, sed tertium Apollodorus tradit : itaque legendum υδατον, i. e. postea, postero tempore.* But both these learned men, by some inadvertency, mistook the sense of the author, and were misled by the error of the translator. For *Callimachus* never intended to say that this was the *ultimum*, the last labour of *Hercules* : υδατον in the author must be taken adverbially, for *postremum, postmodum*, which signification it very frequently bears ; and in which the author plainly uses it, *Hymn to Delos*, ver. 171.

Και ου ποτε ξυνος τις ελευσεται αμμιν αεθλος.

Υδατον —

i. e. commune quoddam nobis veniet bellum postmodum ; and again in the fragments collected by *Dr. Bentley*,

Αι δ' οφελος θανειν, η υδατον ορχησασθαι. *i. e.*

Utinam morereris, aut nunc postremum saltares.

So that the author is no ways disconsonant with the rest who mention these labours, and there is no need of alteration, since he in plain words says no more, “ than that *Junō* preserv'd this stag to become hereafter one of the labours of *Hercules*.”

Ver. 143. *Fords the flood.*] Υπερ ποταμωι φυγασα, —so the author. The preposition υπερ does not signify here *ad* but *ultra*, as *Spanheim* observes, though it has been taken in the former sense by the editors of this author, and *Vulcanius* translates it,

—*Quæ Juvonis ope ad Celadonta refugit.*

but the true meaning is what is expressed in the translation. This kind of animal is remarkable for taking the water, when prest, as well as for its own pleasure ; of which various authors speak : *Thomson*, in his beautiful seasons describing the stag chase, tells us,

Oft in the full descending flood he tries
To lose the scent, and lave his burning sides :

And Sir *John Denham*, after describing the chase, &c.—adds,

Then to the stream, when neither friends, nor
force,

Nor speed, nor art avails, he shapes his course :
Thinks not their rage so desperate to essay
An element more mercilefs than they :

But fearless they pursue, nor can the flood
Quench their dire thirst ; alas, they thirst for
blood !

To him *Vaniere*, in his *Prædium Rusticum*, seems to have been indebted, when speaking of the same thing,

*In celeri cum nulla super fiducia cursu ;
Nulla fugæ, spes nulla doli : qua sola salutis.
Occurit via, præcipitem se cervus in altum
Flumen agit : prono nantem rapit abscus amni.
&c.*

In another part of the same charming work, he mentions this remarkable particular of the stags,

*Nec tua præcinges dulcis vivaria lymphis :
Scilicet oppositus cervos remorabitur amnis,
Horrida, qui timidum quanquam pccus, æquora
tranant :*

*Lata petant Cyprüs ut trans mare pascua terris.
Aut in alterius tergo capita alta reponunt :
Alternantque vices, & qui prior agmen agebat
Postremus subit, & dorso fulcitur amico.
Non secus terram, noto sed odore sequuntur ;
A dua p. leu bus celo stant cornua telis,
Remorumque loco pedibus vada salsa propulsant.*

Securely pants on Cerynea's brow.

145

Girt with thy golden zone, with arms of gold

Richly caparison'd, I see thee mount,

Parthenia, virgin queen (from whose dread arm

Destruction lighten'd on earth's giant sons)

I see thee mount thy chariot, flashing gold:

150

While the flags proudly champ the golden bit,

But whither bore thee first thy rapid wheels?

To Thracian Hæmus: whence the north-winds blasts

Thro' loop'd and window'd raggedness infest

The houseless habitants:—but whence the torch

155

Light-shedding didst thou hew? Whence shot the flame

That

Ver. 146. *Golden, &c.*] The dress and ornaments, &c. of *Diana* we find were *golden* also, as well as those of *Apollo*. See Hymn to *Apollo*, note 52.

Ver. 153. *Whence the north-winds, &c.*] The original is,

—Εἶθεν βορέαο κατὰῖξ

ἔρχεται, ἀχλανοῖσι δυσαια κρυμὸν ἄγρσα.

The latter part of which they translate — *nudis hominibus gravi frigore infestans*, which, beside the misunderstanding of the word *ἀχλανοῖσι*, is not *Latin*; and therefore, as Dr. T. Bentley, in his edition, corrected the one, he ought to have corrected the other error; which he has not: translating it—*Nudos homines frigore infestans*—although he knew *ἀχλανοῖσι*, was the same as *δυσχλανοῖσι*, *vili, attrito, levi amictu indutis: filo non satis crasso, ac proinde*, says he, *arcendo frigori Thraciæ omnino impari*.—That this is the true sense of the word, *Spanheim* sufficiently proves.—In the foregoing lines *Diana* is said to

have gone to *Thracian Hæmus*, but why to this mountain rather than any other? “Either, says *Spanheim*, because it was a very commodious place for hunting; or because this deity, under various names, was peculiarly worshipped in *Thrace*.”

Ver. 155. *But whence the torch, &c.*] Having now equipped the Goddess with all her attributes considered as a huntress, or *Diana Agoræga*, having given us an account of the origin of her bow, her dogs, her attendants, her beasts that draw her chariot, and the like: he next proceeds to a very particular attribute of hers (considered as *Diana Lucifera*) which is the *torch* wherewith we always find her, in that character, represented; and of which we spoke ver. 15 of this hymn. Whence she first procured this torch (from which she had the name *Δαδελος*, or torch-bearer, and for which she petitions *ἴνι iter* in the place above-mentioned) is the subject of the following lines; and taken in that sense, the meaning, otherwise very obscure, is extremely plain.

That gave the kindling touch? Olympus mount
 The first supplied: the unextinguish'd blaze
 Of Jove's blue lightning, flashing gave the last.

GODDESS, how oft you bent the silver bow
 Sportful exploring? From the twanging cord
 The first shaft quivers in an elm's tough hide:
 An oak receives the second: and the third
 A panting savage in the wounded heart

160.

Feels

The passage should be read with two interrogations.

Πῃ δ' ἔταμεις πικρὴν;

the answer to which is in the next line,

Μυσφ' ἐν οὐλύμπῳ·

and,

Ἀπο δὲ φλογος ἡψαο ποιεῖς;

the answer to which is again in the line following,

— Φαιος ἐνεκας αὐτῇ

Ἀσβεσθ' ὅρα πατρὸς ἀποσάξασι κέρανοι.

It is observable, that this *torch*, or whatever name you please to give it, was, according to our author taken from the *pine-tree*, whose pitchy substance renders it most proper for this use.

Ver. 158. *The unextinguish'd blaze.*] Since *Diana*, in this character of *Lucifera* must be considered as the *moon*, it seems highly probable that the author in this passage alludes to her shining with *borrowed lustre*: and it will be still more probable, if we recollect, that *Jupiter*, may be understood taken for the *sun*, the *solar fire*, or *orb of the sun*, as *Apello* for the solar light; whence *Jupiter* is called *Ammon*, as was observed, Hymn to *Jupiter*, note 75. The word *ασβεσθ'*, *unextinguished*, may very properly be applied to the *sun*, who is never like the

moon, *extinguished*, but always shines with a *full orb*. *Spanheim* hints, that it is very probable the author's speaking of this *flame descending* from *Jupiter* to light *Diana's* torch, might proceed from some knowledge *Callimachus* had of the fire sent down by God from heaven to consume *Aaron's* burnt-offering, *Leviticus* ix. 24. "And there came a fire out from the Lord, and consumed the altar with the burnt offering, and the fat; which when all the people saw, they shouted and fell on their face." But I think, it seems plain, there is very little similitude in any one circumstance (nay not in the very action of sending down fire) between this of our author and that of the scripture, and therefore (to use lord *Bacon's* words) *Nos omnem in hoc genere licentiam nobis ipsis interdicamus, ne forte igne extraneo ad altare Domini utamur*. The reason given above very well and fully explains the matter, so that we have no occasion to seek further. The epithet *silver* given to *Diana's* bow, ver. 160. may be applied to the moon, no less than *gold* to her other accoutrements. Her rays, i. e. her bow are of a *silver* appearance: *Frischlinus* says, *Habitum & currum Diana describit, ut majestatem & divinam ejus potentiam adumbret, qua non impertinentur de aureo lunæ colore, & velocitate cursus intelligi possunt.*" Thus both *gold* and *silver* are, we see, assigned to the *moon*.

Feels trembling! To far nobler game the fourth 165
 Than trees or savages, directs its way :
 I see it fly—dread hissing thro' the air,
 Wing'd with destruction to those impious states,
 Where hospitable virtue dies contemn'd,
 And justice lives a name! How wretched they 170
 Whose crimes incur thy vengeance? Flocks and herds
 Of rot and pestilence wide-wasting die :
 Hail levels all their labours, herb, fruit, grain :
 Their blooming offspring gray-hair'd fires lament :

The

Ver. 170. *Wretched they, &c.*] These lines of our author, where he denounces curses and blessings on the unrighteous and righteous states are most remarkably excellent: every word is expressive through the whole: the curses the most severe, the blessings the most elevated. Pestilence, war, famine and desolation, are opposed to plenty, riches, health, long-life and peace: but there is one thing which above all, adds to their beauty, and that is, the great agreement and similitude we find in them to several of the finest passages in scripture: every one of which it would be too tedious and unnecessary for me to point out. I shall therefore only give you some of the most striking that occur to me, and whoever will give himself the trouble to search for more will find his labour well employed. So for the first part, in the *Psalms* we find, “He destroyed their vines with hail-stones: he smote their cattle also with hail-stones: he gave up their cattle also to the hail and their flocks to hot thunderbolts: he gave their life over to the pestilence.” Or according to the *Hebrew*, “their beasts to the murrain:” *Pf.* lxxviii. Again in *Deuteronomy*, “The Lord shall make the pestilence

cleave to thee, until he have consumed thee off the land, whether thou goest to possess it——.” xxviii. 21. See this whole chapter, where are recorded the blessings for obedience, and the curses for disobedience.

Ver. 174. *Their blooming, &c.*] In the original *νεκροται δεδυσσευρες εφ' υιατω*—that is (are not killed, *trucidantur*) but *tendentur*, are shaved for them, because it was the custom to shave the beard upon the death of friends, as a token of grief: so *Ovid*,

*Non mihi te licuit lachrymis perfundere iustis,
 In tua nec tonfas ferre sepulcra comas.*

And again *Statius*,

*At genitor, sceptrique decus cultusque tonantis
 Injicit ipse rogis: tergeque & pectore fuscum
 Cæsariem ferro minuit.*——

A misfortune severer than this cannot surely befall mortals, an evil so contrary to the course of nature, as old *Cato*, speaking of the death of his son, tenderly observes—*Cujus à me corpus crematum est, quod contra decuit ab illo meum.* *Frischlinus*, upon the passage in our author, tells us, *Bellicas clades signo denunciat: sicut crassus*

The wretched women or in child-beds pangs

175

Midst poignant tortures perish ; or resign

Far from their native climes th' unwelcome birth,

But born to perish, and brought forth to die.

But whom thy genial smiles protecting view,

“ Oh

Crossus Cyro respondit, in pace parentes à liberis, in bello liberos à parentibus sepeliri. I am rather apt to imagine the author meant not to denote the calamities of a war, as this misfortune then, though great, is not wholly unexpected, whereas he introduces it as the immediate effect of resentment ; and such calamities unexpected appear much more dreadful. The passages I shall go on to bring you from scripture will best explain my meaning. In *Exodus*, it is said, “ The Lord smote all the first-born in *Ægypt* : ” and “ There was a great cry in *Ægypt*, for there was not a house where there was not one dead.” *Exod.* xii. 29, 30. And *Job* speaking of the wicked man says, “ If his children be multiplied it is for the sword : and those that remain of him shall be buried in death.” xxvii. 14, 15. “ *Ephraim* shall bring forth his children to the murderer,” says the prophet *Hosea* ix, 13. See too ver. 16.

Ver. 175. *The wretched women.*] Barrenness, we find from many passages in scripture was looked upon as the greatest misfortune : hence we find it denounced as a curse — Give them, O Lord — what wilt thou give ? (where the prophet seems to recollect something of the most severe nature) by that solemn question and awful pause — *give them* ; he proceeds — *a miscarrying womb and dry breasts*, *Hos.* ix. 14. but in *Callimachus* something more miserable yet is threatned. The women with their births were to be destroyed, to die amidst their pangs, or if they did bring forth, they were to bring forth a race quickly to perish in foreign countries. Our Saviour pities the women, that at his coming should be with child. “ Woe to them that are with child, and to them that give suck in those days.” *Matt.* xxiv. 19. And in *Deuteronomy* xxviii. quoted above, we find a most elegant

and pathetic passage, where speaking of the miseries of a siege, it is said, “ The tender and delicate woman among you, who would not adventure to set the sole of her foot upon the ground for delicateness and tenderness, her eye shall be evil towards her young one that cometh out from between her legs, and toward her children which she shall bear : for she shall eat them for want of all things secretly in the siege and straitness wherewith thine enemy shall distress thee in thy gates—.” And this we find to have really happened in that most shocking siege of *Jerusalem*, of which the *Jewish* historian gives us so terrible an account.

Ver. 179. *But whom, &c.*] We come now to a more pleasing view : to a sight of the blessings which crown the virtuous after we have seen the terrible ills that await the wicked and impious. The 128th *Psal*m begins most beautifully thus—“ Blessed are all they that fear the Lord, and walk in his ways. For thou shalt eat the labour of thine hands : *O well is thee, and happy shalt thou be* : (for using which in my translation, I hope, there needs no apology) Thy wife shall be as the fruitful vine upon the walls of thy house, thy children like olive-branches round about thy table, &c.—again—“ That our garners may be full and plenteous, that our sheep may bring forth thousands and ten thousands in our street : that our oxen may be strong to labour, that there be no decay, no leading into captivity, and no complaining in our streets.—Happy are the people that are in such a case, yea, blessed are the people who have the Lord for their God.” *Psal.* cxliv. *ad fin.* And again—“ Thou crownest the year with thy goodness, and the clouds drop fatness : they shall drop upon the dwellings of the wilderness, and the little hills shall rejoice on every side.

*

The

“ Oh well are they—and happy shall they be !” 180

Distinguish'd plenty crowns the laughing fields,

The cattle bring forth thousands : hand in hand

Fair peace and plenteousness around them rove :

Nor death approaches there, till ripe with age

Gradual they drop contented to the grave : 185

Discord, that oft embittering social joys

Amidst the wisest comes, comes never there :

Union and harmony triumphant reign,

And every house is concord, peace and love !

GRANT Goddess, grant my faithful friends may prove 190.

Of that blest number : Oh assign thy bard,

Amidst that number place ! So shall my soul,

The future hymn chaunt raptur'd—theme divine,

Sacred to fair Latona, and her race.

APOLLO.

The folds shall be so full of sheep, the vallies shall stand so thick with corn, that they shall laugh and sing.” *Psal.* lxxv. 11. And in *Deuteronomy*. “ Blessed shall be the fruit of thy ground, the fruit of thy cattle, the increase of thy kine, and the flocks of thy sheep.” chap. xxviii. See Hymn to *Apollo* note 74. and 60.

Ver. 184. *Nor death, &c.*] Long life is every where in scripture promised as the reward of obedience.—“ Thou shalt come to thy grave in a full age, as a shock of corn cometh in its season.” *Job* v. 26. and in *Proverbs*, we find.—“ The fear of the Lord prolongeth days, but the years of the wicked shall be shortned.” chap.

x. 27: The conclusion is like that in the *Psalms*.—“ Peace be within thy walls, and plenteousness within thy dwellings.” *Psal.* cxxii. 7. I have forborn swelling my notes with passages from antient authors, because we shall certainly find none equal to these from the scripture, and because the reader, if he thinks proper, may find many already gathered to his hands by the very learned *Spanheim*.

Ver. 190. *Grant, &c.*] *Callimachus* always shews the excellence and generosity of his sentiments, by recommending his friends to the regard and protection of his deities. See Hymn to *Jupiter*, ver. 109.

APOLLO and DIANA ;—sacred chief

195

To thee chaste queen, and thy immortal deeds :

Thy every attribute shall there be sung,

Thy dogs, thy bow, thy quiver and the car

That whirls thee brightly gleaming thro' the sky,

When to Jove's court repairing : thy approach

200

At heaven's eternal portals PHOEBUS waits

With

Ver. 199. *That, &c.*] Here *Diana* appears in a new character : entering the celestial regions in all her pomp and glory : we see the superior dignity and eminence of the Goddess : all the deities rise to her,

———The heavenly guests

All graceful rise—and by *Apollo's* side

Her seat she takes sweet-smiling——

The word *θητην* in the original, which I have rendered by *brightly gleaming*, refers to her as the moon, and consequently justifies that translation : and in that character *Æschylus* calls *Diana* *Νυκτος οφθαλμος*, *the eye of the night* ; and “ *Phornutus* (says *Spanheim*) tells us *Diana* was called *Diſſynna* (see ver. 270.) by the *Greeks* δια το δικαιον seu βαλλειν τας ακτινας, from darting forth rays.”

Ver. 200. *Thy approach, &c.*] *Apollo* and *Mercury* are said to meet *Diana* at her entrance into heaven, because they both were worshipped by the *Greeks* at the entrance, or in the courts before houses ; and there called *προφυλαιαι*. So the scholia on *Aristophanes*, εθος ειχον Ερμην ιδρυοις προ των θυρων. “ Because he was the God of thieves, and therefore was set before the doors to guard the houses.” So in the *Electra* of *Sophocles* Φοιβε, προσαγορις, οτι προ των θυρων ιδρυται, and, “ in *Macrobius*, it is said, *apud Græcos Apollo colitur qui Ουρανιος vocatur : ejusque aras ante fores suas celebrant, ipsam exitus & introitus demonstrantis potentem. Idem Apollo apud illos et Αργυριος*

nuncupatur ; quasi viis præpositus urbanis : illi enim vias, quæ intra pomaria sunt Αργυριος appellant. Besides, another reason may be given for *Mercury* meeting *Diana*, or *Luna oriens*, because that constellation, like the moon, rises at the evening, and sets in the morning. So that thus a two-fold reason may be found for these two, rather than any other, meeting *Diana* : the one, from the religion of the *Heathens*, the other physical, or from astronomy. *Spanheim*.

These observations of *Spanheim* confirm the general tenour of the remarks, that these fables in the *Heathen Mythology* have a constant reference to natural things : *Apollo*, or the *Sun* was, without all doubt, worshipped as *Ουρανιος*, placed before their doors, &c. to shew him, as *Macrobius* expresses it, *potentem exitus & introitus* ; and in reference to the works of the material light it is said in the *Psalms*,—“ Thou makest the *outgoings* of the morning and evening to rejoice.” *Psal.* lxxv. 8. Upon this view, all the mythology and every name relative to this subject may be fully understood. The name *ακακησιος* given to *Hermes* seems designed to obviate the disgrace commonly thrown on him as the God of thieves, &c. for we are told, it comes from words implying *his doing no evil*, ο μηδενος κακου παραιντιος ει, says the scholiast : a good epithet of the planet *Mercury*. For my own part, I don't see how *ακακησιος* can come from *ακακος*. I should rather imagine it came from *ακη & καιω*. (ικηα) *inardit adurit.*) which would give an apt meaning to the word, as applied to the planet.

It

With Acaceſian Hermes : This thy arms
 And that the produce of thy ſports to take :
 Such firſt APOLLO's task, or ere at heav'n's
 Bleſt banquets gread Alcides found a place,
 Whoſe is that duty now : the rich repaſt
 With thee approaching, at the gates of heav'n
 He waits unwearied. Him mean time the Gods,
 But chief his envious ſtepdame, ceaſeleſs ſcoff
 In pleaſant vein, when from the car he bears
 A bull's vaſt weight, or by its hind-leg drags,

205

210

Impatient

It is no wonder the author ſhould place *Hercules* in this ſituation, as we find him ſo much renowned for his good ſtomach, ſo famous for his voraciouſneſs and exceſs as well in eating as drinking. Hence he had the name of *Addephagus* and *Pamphagus*. See ver. 226. The drunken *Hercules* is a well known remain : and *Hercules* his goblet is ſcarce leſs famous than himſelf. *Herculem fictores veteres non ſine cauſa cum poculo fecerunt, ſed et nonnunquam caſabundum et ebrium : non ſolum quod is heros bibax fuiſſe perhibetur : ſed etiam quod antiqua hiſtoria eſt, Herculem poculo tanquam navigio ventis immenſa maria tranſiſſe. Ego tamen arbitror non poculo Herculem maria tranſuectum ſed navigio cui ſcypha nomen fuit : Ita ut ſupra cantharum & carceſium & a cymbis derivativa cymbia, omnia hæc aſſeruiſſe eſſe navigiorum vocabula.* Macrobius Saturn. l. 5. c. 21. There are, who have looked upon this ſtory of *Hercules* his ſailing in a cup to the delivery of *Prometheus* or man, as an allegory of our Saviour, coming in the *ſheep* — in *carne tanquam fragili vaſculo ad redemptionem humani generis* — as lord *Bacon* expreſſes it. There ſeems a manifeſt alluſion in the fable : our mortal bodies are called *earthen veſſels* in ſcripture. See 2 Cor. iv. 7. and in many other

reſpects *Hercules* ſeems darkly to figure out the Redeemer. See note 216.

Ver. 209. *Scoff.*] See Mr. *Pope's* Homer, b. 5. v. 517. and note.

Ver. 211. *A bull's, &c.*] I have endeavoured to give ſome expreſſion to the paſſage by making the ſound imitate the ſenſe, though not in the ſame manner with the author,

— Η ΟΤΕ ΧΛΗΝΗ

Καπρον οπιςθιδιοι φερει ποδος αſπαιροτα

there cannot be a more happy line, nor a word ſo proper as *οπιςθιδιοι*, expreſſive entirely of the ſpurning of the beaſt's leg as *Hercules* drags it along : and the ſpondee in the daſtyl's place at the end of the verſe, is judiciously introduced to expreſs the toil and labour; which I have attempted to do in the tranſlat on, by all monosyllables and the hiatus.—The word *πινυſκει* in the next line, which is rendred *alloquitur*, the ſcholia explain by *ſωφρονίζει*—*Æſchylus* uſes it,—*Πινυſκει* ευλογουſιν υβριτημαſιν where *πινυſκετε* is explained by *ſυνετιζετε* and *ſωφρονιζετε*, *intelligentem ac moderatum reddite.* So that the proper ſenſe of the word is *moneo, ſapere vel reſipere facio*—and in the author it is uſed in this ſenſe ironically — “He adviſed you in this crafty and ſarcaſtic manner.”

Impatient spurning, a wild boar's huge bulk
 Slow up heav'n's steep—while thee in crafty guise
 Goddess he thus bespeaks : “ On noxious beasts
 “ Employ thy darts : that mortals may bestow
 “ Alcides the preserver's name on thee !

215

“ Suffer

Ver. 214. *Hercules's speech.*] Nothing can be more in character than the speech which *Callimachus* hath put into the mouth of *Hercules* ; how well do the strength and shortness of the sentences speak the bluntness and choler of the speaker ? The first line is admirable ; without any sort of ceremony, he tells his mind ; and very properly touches upon his own merits. But the concluding stroke has something in it inimitable ; Βαλλ' ἐπὶ καὶ τῆς. The scholiast makes a most curious remark upon his bidding *Diana* destroy the larger beasts. Διατὴν Ἀθηφαγίαν ταμίζω τῶν ζῶων κέλευει αὐτὴν ἀγρῦναι ! He wanted them to satiate his hunger ! Alas poor *Hercules*—and miserable heaven !

Ver. 216. *Alcides the preserver, &c.*] The original is,

Ἰνα θνητοῖσι βοηθῶν
 ὡς ἐμὲ κίχλησιν.

which doubtless, according to *Huetius*, should be read *Θνητοὶ σε βοηθῶν* — *ut homines te auxilatricem, tanquam me, invocent.* *Chrysostom* tells us, he was called “ Ἀλεξίκακος and Σωτήρ, not for the reasons here hinted at by our poet, nor for ridding the earth of destructive animals and the like, but for punishing and destroying tyrants and wicked men.” In the island of *Thasos* the people looked upon him as their *saviour* : “ And we are told by *Ranelin* (says *Banier*) that there are coins whereon this title is given him. If father *Tournemine* shall ever make good his assertion, that most of the heroes of antiquity were only *Pagan* copies of the *Messiah* known to all nations by a remainder of the traditions which they had distorted, doubtless he will not omit to make mention of *Hercules* the *saviour*, worshipped by a people whom *Pausanias* and *He-*

rodotus make to have been originally from *Tyre* in *Phœnicia*, a country so near to that where the prophets lived, who have said so much of the *Messiah*. No doubt he will also trace the resemblance which *Seneca* finds between them, and it must be owned, that either the tragic poet had borrowed the pompous ideas wherewith he embellishes the story of that hero's death upon mount *Oeta*, from the accounts delivered at *Rome* under the reign of *Tiberius*, of the *saviour's* death upon mount *Calvary*, or, it will not be easy to find out what could so exalt his imagination.” See *Banier's* *Mythology*, vol. 4. b. 3. c. 6. the reader is desired particularly to remark this passage ; which will greatly confirm the before-mentioned observations : we may remember that *Hercules* was the son of a *God*, begotten on a *mortal* Mother, &c. There is something very peculiar in an expression of the author's in the 159th line γυναι θεωθης quoad membra in decum mutatus which I have translated.

His corruptible part immortalized : and which seems to borrow light from the passage quoted above, as well as from the following out of the *Hercules Oetæus* of *Seneca*.

HERCULES.

Non me gementis stagna cocyti tenent, 1963
Non puppis unbras furva transvexit meas :
Jam parce, mater, questibus. Manes semel 1965
Umbrasque vidi : quidquid in nobis tui
Mortale fuerat, ignis evellus tulit.
Paterna cælo pars data est, flammis tua. 1968
Proinde planctus pone, quos gnato paret
Genitrix inertis : luctus in turpibus cat. 1970
Virtus in astra tendit, in mortem timor.
Præsens ab astris. mater, Alcides cano :
Pænas cruentus jam tibi Eurysteus dabit :
Curru superbum vecta transcendes caput.

Me

“ Suffer the harmless goat, the timid hair
 “ Secure to range ; ought injure they mankind ?
 “ Poor is the triumph there : the wild boars waste,
 “ The wild bulls level all the blooming year :
 “ These are man’s foes : pour all thy rage on these.”

220

Thus speaking, all indignant he bears off
 His burden, labouring : tho’ on Phrygia’s mount
 Beneath the sacred oak, immortaliz’d

His

Me jam decet subire cœlestem plagam ; 1975
Inferna vixi rursus Alcides loca.

I have quoted the whole passage to let the reader see how similar it is to several parts of scripture : and first, ver. 1963. “ Thou wilt not leave my soul in hell,” &c. *Psal.* xvi. 10. St. Peter explaining this prophecy of Christ, (*Acts* ii, 24.) says, “ Whom God hath raised up having loosed the pains of death, because it was not possible that he should be holden of it. 1965. “ Daughters of Jerusalem weep not for me, &c.” *Luke* xxiii. 28. Christ being dead dieth *no more*, death hath *no more* dominion over him. For in that he died, he died unto sin *once*, but in that he liveth, he liveth unto God, *Rom* vi. 10.

1970. Let not your heart be troubled, &c.—In my father’s house, &c.—I go to prepare a place for you, &c.—See St. *John* xiv. 1, 2, & seq. what *Hercules* says to his mother of her future triumph over *Eurysteus*, 1972. seems to have great reference to what Christ promised his disciples, those that believed on him. See *Matt.* xii. 53. concerning their victory over, and treading upon the head of the serpent and all his devices. “ In my name they shall cast out devils ; they shall speak with new tongues, they shall take up serpents, and if they drink any deadly thing it shall not hurt them ; they shall lay hands on the sick, and they shall recover. So speaking he was received up into heaven.” See St. *Mark* xvi. 17.

This was a revenge indeed upon *Eurysteus*, this was riding triumphantly over his proud head. 1975. “ I leave the world, and go to the father, *John* xvi. 28, and I come to thee—xvii. 11. See *Acts* i. 9, 10, 11.

1976. Through death, he might destroy him that had the power of death. *Heb.* ii. 14. So “ when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall he brought to pass the saying that is written, death is swallowed up in victory—O death, &c.” See 1 *Cor.* xv. 54. He will destroy death for ever. *Isai.* xxv. 8. on such the second death hath no power. *Rev.* xx. 6. See also ver. 14. and to him that overcometh, faith Christ, will I give to sit with me on my throne, even as I overcame and sit with my Father in his throne, chap. iii. 21. xxi. 4.

Ver. 224. Beneath the sacred oak, &c.] It deserves attention, that our poet should fix the place of *Hercules* his immortalizing, his shaking off the human, and assuming the divine nature, *πρὸ ὁδοῦ*, under the oak, the sacred and emblematical tree ; of which the scriptures make so much mention, and which was doubtless a sacred emblem of the divine covenant entered into by the eternal trinity for the redemption of man : The word for oak in the Hebrew is the same with that which signifies an oath, *אֱלֵךְ*, whence comes *Alim* *אֱלִים* as was before remarked, Hymn to *Apollon*, note 97, which see. Hence that veneration paid to it at first by true believers :

His corruptible part, he rose a God ;

225

Not yet his hunger ceas'd ; infatiate still,

As when in evil hour Dryopia's king

Theiodamas, he met, and madly slew.

THE nymphs Amnifian from the golden yoke

Let loose the panting stags, and careful bring,

230

Rich provender from JUNO's meadows reap'd,

Swift-springing trefoil : the immortal food

Of

lievers : (*Abraham* dwelt in or among the oaks of *Mamre* (בְּמַמְרֵי) and there too the Lord appeared to him, *Gen.* xiii. 8. xviii. 1, &c. and hence too that same veneration paid to it by idolaters, who, when they had deserted the true worship, retained the *sign*, but forgot the thing signified. It was peculiarly sacred to *Jupiter*—*Sacra Jovi quercus*, says *Ovid*, and it is no improbable reason of this tradition, that *Hercules* was translated under the sacred oak, “ that the oath of God was principally to the *Son*. See *Psal.* cx. 4. that whereby he was upheld and supported, and that whereby every believer also obtains strong consolation. See *Heb.* vi. 18. for we suppose *Hercules*, in this respect, an imperfect figure of the second person, as observed in the foregoing note ; and in the hymn to *Apollo*, note 97, this particular also of the oath made to the *Son* is remarked. The *Druids* were particular in their high veneration for the oak, and its excrescence, the *Mistletoe*, which, above all other things, gives us the idea of the branch, the righteous branch, foretold by the prophet *Zecchar.* iii. 8. for *Mistletoe* is a branch only, having no trunk or body to support it ; and it grows peculiarly out of the oak, as the true branch from the oath of God. The *Druids* had their name from the oak *Δρυς*, and seem to have been of all others the most pure idolaters, retaining the sacred emblems in the greatest exactness, and with the least mixture. A modern print by Mr. Hayman will

give the curious many agreeable reflections upon this subject : it is called the *Conversion of the Britons to Christianity*, and one of those which were intended to give a general history of *England* by cuts : whether that gentleman took the hint from any old copy, I know not, but it is very observeable, that he introduces the cross, and its preachers, just when the *Druid* has severed the *Mistletoe*, the branch from the oak, and the rest are preparing to sacrifice.

Ver. 228. *Dryopia's king.*] It is reported that *Hercules*, having past over *Dryopia*, and being prest with extreme hunger, happened to meet with king *Theiodamas*, who wastilling the ground with oxen, and begged of him to give him something to satisfy his hunger : which the king refusing to do, *Hercules* enraged immediately slew him, snatched up one of the oxen, and devoured it so voraciously that he left not so much as the bones. And hence he had the name of *Βεφαλος*, as is mentioned in the fortieth epigram of the *Anthologia*.

Θειο ανικατο μιν Βεφαλος.

FRISCHLINUS.

Ver. 231. *Rich provender, &c.*] This part is wholly allegorical, and can with no appearance of reason be otherwise applied : *Juno*, in the Heathen system is the air ; her meadows feed not only the coursers of the moon, those which carry and support her, but also *Jupiter's* too,

for

Of Jove's immortal courfers ; and supply
 In golden buckets cool refreshing draughts
 Of heaven's pure water ; to her father's court 235
 When moves the Goddeſs : all the heavenly gueſts
 At her approach riſe graceful : while her ſeat
 She takes ſweet-smiling by APOLLO's ſide.

THAT hallow'd day when on Inopus' banks
 The Goddeſs leads the choir, when reign her ſports 240

At

for the *air* is the *ſine qua non*, the *pabulum*, food, pillar, ſupport, and nourishment of all things. *Callimachus* ſpeaks in this manner, ſays *Spanheim*, *quod ab aeris temperie, &c.* “ becauſe on the temperature of the *air*, as the produce and fertility of all fruits and ſeeds, ſo alſo of all *pabulum*, of all food and paſturage depends.” From whence *Anaxagoras* (as *Theophrastus* informs us) affirmed, that the *air* had the ſeed of all things in it, from which, mixed with water, he held that all plants aroſe. Add to this the words of *Claudian* concerning theſe ſtags of *Diana*.

—Cervi curram ſubiere jugales,
 Quos decus eſſe Deæ primi ſub lumine cœli,
 Roſcida ſæcundis concepit Luna cavernis.

and *Petronius*, *Luna innumerabilibus comitata ſideribus etiam ſeras ducit ad pabulum, &c.* See *Spanheim's* note.

Ver. 236. *All the heavenly gueſts, &c.*] We may have a beautiful idea of this approach of *Diana* into her father's court, when we behold the moon aſcending from the hills, and all the *Hoſt of Heaven*, all the ſtars ariſing with her, ſaluting her on her entrance into their courts ; while turning to her brother the *ſun*, her face is *enlightened*, and conſtantly directed to, and receiving light from him, ſhe *walketh* along in majeſty and *brightneſs through the ſkies*. See *Job xxxi. 26*.

Ver. 239. *That hallow'd day, &c.*] Here the poet begins another part of the hymn : “ Having

thus treated of the majeſty and divine authority of the celeftial *Diana*, he now proceeds (ſays *Friſchlinus*) to thoſe feaſts and anniverſary rites, which were celebrated to her honour amongſt all nations : but firſt he exhorts his countrymen and hearers to a religious obſervance of her worſhip ; adviſing them, by ſetting before them an example in himſelf to reſt from their labours, and to celebrate her honour, denouncing puniſhments on ſuch as neglect them.”

*Luce ſacrâ requieſcat humus, requieſcat arator,
 Et grave ſuſpenſo vomere ceſſet opus.*

TIBULLUS.

This doubtleſs was the reaſon why our pious poet would not ſuffer his oxen to work, and herein perhaps he may riſe up in judgment againſt many a Chriſtian, who during that hallowed ſabbath, that divine day of *reſt*, when the praises of their God are ſung in the great *Congregation*, are far differently employed ; and without mercy to themſelves or their *beaſts*, are wearied in a buſy toil of *pleaſure*. Our nation too loudly witneſſes this truth, and what will be the conſequence of ſo univerſal a breach of the ſabbath, I dare not even hint in this place. That great man *Sir William Temple* hath fully declared it, and a much *greater* than he, hath denounced a certain deſtruction upon every land, where his ſabbath is thus profaned ! May we be more wiſe than to run with our eyes open into ſuch ruin.

At Pitane or Limna ; when the groves

Of Alæ Araphenides rejoice

From Scythian Taurus to receive their queen :

That day my oxen shall from labours cease :

For tho' Tymphæan, and of stoutest breed

245

To turn the mellow foil, needs must they drag

Their limbs o'erlabour'd, weary to the stall,

When Sol himself stands still : and from his car

Hangs smiling to behold the lovely choirs,

Gives time a pause, and lengthens out the day.

250

SAY Goddess ; (for from thee my soul receives
The heavenly inspiration, which to men

Less favour'd it reports—) say, what blest isle,

What city, mountain, port and nymph obtains

Thy

248. *When, &c.*] “ This says *Frischlinus*, is to be understood of the sun, who, after the vernal equinox (for at that time, as appears from *Dionysius*, these feasts were celebrated at *Delos*) continues longer above the horizon : whence the days are lengthened, and the further he recedes from the south towards *Delos*, the longer they continue to be, till the solstice.” This seems highly reasonable, and the passage in this view has all the graces of poetry : but I am apt to imagine with some able commentators, that we have here an imperfect tradition of the great miracle recorded in *Joshua*, and which must have been well known to the whole world. “ *Sun, stand thou still* [*be silent*, marg.] upon *Gibeon*, and thou Moon in the valley of *Ajalon*.

And the Sun stood still, &c.” See *Joshua* x. 12. How satisfactorily this miracle is explained to us, when we consider that the word for *Sun* שֶׁשׁ *Shemesb*, is very different from that used for the body of the *Sun*, and signifies only the *solar light*, by the motion and action of which in *irradiation*, the planetary orbs are all moved and all perform their several revolutions—this *light* was commanded to be *silent* דָּמָה, *dum*, to cease to *act*, and to exert no more its *power* : which once *si'ent* and ceasing all must necessarily *stand still*, and no *revolution* be performed, till it should again begin to *act*, and to use its influence. And this consideration will explain every thing of the like sort in the Sacred Scripture.

Thy love's pre-eminence? What fairs divine 255

Of birth immortal triumph in thy choir?

HAIL Doliche of isles, of cities chief

Hail Perga—Hail of mounts Taygetus:

Of ports Bæotian Euripus! But how

To Cretan Britomartis shall I speak 260

Thy boundless love, unerring huntress, she?

With whose bright beauties fir'd, nine tedious months,

O'er Creta's mountains royal Minos rov'd,

Raging with wild desire: From whom she fled,

And

Ver. 258. *Perga*.] From this metropolis of *Pamphilia*, where *Diana* was particularly worshipped, and which as our author tells us was her most favoured city, she had the name of *Pergaia*; many coins are extant with the inscription of Περγαιας Αφρεμίδος upon them.

Ver. 263. *Minos*.] It has been a circumstance of all others most perplexing in the more ancient history, that the actions of different men with the same names, have been all either applied to one, or wrongly transferred from one to the other. Of this there are numberless instances; among which this of *Minos* is not the least striking; for there were two princes of that name, entirely different in character, the one a wise prince, and a great lawgiver, inasmuch that he was feigned to have been one of the judges of hell: the other, which is the person meant by our author, a warrior, and an inhuman tyrant. Even *Plato* and *Socrates* confound the two *Minos*'s, ascribing to the first what *Homer* says of the second: — “*Meursius* and *Marsham* (says the ingenious *Abbé Banier*) and several others are of opinion that *Minos* the second, was the lawgiver and judge of hell; two titles which I have taken from him and assigned to his grandfather—” and he goes on—“It is no wonder that the antients fell into this mistake

since almost all of them have confounded the two princes I have spoken of, as also their adventures. As they knew but one *Minos*, they were obliged to make him judge of hell and legislator, and the subject of the fables of the *Minotaur*.”—Hence came all the inconsistencies in the history of *Minos*, and thus the deeds of the tyrant were charged upon the pious legislator: hence he was called by *Homer* ὀλοοφρων; *injustus rex*, by *Catullus*; and by *Philestratus* said to have exceeded all men in cruelty: things incompatible with a character so elevated as that of the infernal judge, and wise lawgiver.—The whole matter is elegantly and judiciously set right by *Banier* in the 3d vol. 2d book, and 8th chapter of his *Mythology of the Antients*.—*Virgil* in his *Ciris* mentions this story:

*Nunquam tam obviæ fugiens Minois amores
Præceps æreis specula de montibus issēs:
Unde alii fugisse ferunt: et numina Phocæ
Virginis assignant: alii quo notior effēs
Dietynnam dixere tuo de nomine lunam.* ver. 305

See ver. 272. following.—We find *Diara* very frequently called by the name of *Dietynnæ*: she had a festival at *Lacedæmon* called Διetyννæ as well as at *Crete*. See *Meursius Græciæ feriatae* lib. 2. Brito-

And in recesses secret mock'd his chace :

265

O'er precipices rough, o'er rugged rocks

Nine tedious months he rang'd ; nor ceas'd pursuit,

Till on a mountain's summit, ready now

To seize his prey—She sprung from off its brow,

Down to the ocean plunging : Friendly nets

270

Of fishers caught, and sav'd the panting nymph ;

Hence call'd Dictynna : and the mountain hence

Dictæan : where in memory of the deed

Due rites Cydonians pay : thy chaplets wove

With, or the pine-tree's, or the mastic's boughs,

275

Unhallow'd

Britomartis is properly speaking, no more than a common compound signifying *Virgo dulcis*, from *ἄριος*, *dulcis*, and *μαρτίς*, *virgo* ; words of *Cretan* extraction : the latter of which, as the excellent *Bochart* has observed, seems derived from the *Arabick* مَرَاث, *marath*—so that the author never means to say, that *Diana* was called *Britomartis* from the nymph (as some have thought) but *Dictynna*. See *Banier's Mythology*, note 2. book 1. chap. 15.

Ver. 273. *Dictæan*, &c.] *Callimachus* is generally thought guilty of a mistake in his account of these mountains ; *Dictæ* and *Dictynna* being two, at different parts of the island of *Crete*, from the first of which the *Cydonians* are very far remote. To clear up the difficulty some have imagined that *Κυδωνίαι*, *Cydonians* in the author, means all the *Cretans* in general, because *Cydonia* was the metropolis of that isle. So *Cydonia Tæla* are used for *Cretan darts*. The reading, say they, should be *Δικτυναίων* not *Δικταίων*. *Dictynæus* is not *Dictæus*, says *Cellarius*, after *Strabo*. The mountain *Dictynna* was indeed sacred to *Diana*, but *Dictæ* to *Jupiter*.

— Pro quâ mercede canores
Curetum sonitus crepitantiaque aera secutæ
Dictæo cæli regem pavere sub antro.

VIRGIL.

See Hymn to *Jupiter*, ver. 5.—*Virgil*, on the same subject in his *Ciris* commits the same mistake,

Gnosia neu Partho contendens spicula cantu
Dictæas ageres ad gramina nota capellas.

It is plain in both places it should be *Dictynnæan*, as well in our author as in *Virgil*, and indeed the analogy, as has been observed, between *Δικτυα*, the nets, *Δικτυα*, and *Δικτυναίων*, is much more exact than between *Δικτη* and *Δικταίων*. Some derive the name of *Dictynna* from the rays which the moon casts forth, or because her power pervades all things—à *δικεω* pro *βαλλειν*, *jacere vel jaculare* for the first—and from *διακνισθαι*, *permeare*, for the latter.

Unhallow'd myrtle there : The flying nymph
 Its branches caught, and hence incurr'd her hate.
 Thee too, fair Upis, light-dispensing queen,
 Dictynna, from the nymph the Cretans call.

Nor

Ver. 276. *Myrtle*.] They did not, I suppose, says Madam *Dacier*, make use of the Myrtle in these rites, because it was sacred to *Venus*. A good reason why a profest virgin should disdain to touch it : and this explanation seems to be favoured by the plants which they used for their chaplets at this feast. The pine was particularly appropriated to the virgins, as *Spanheim* has proved by many quotations : *Chloe* in the pastorals of *Longus*, is adorned with a pinea corona, as an emblem of virginity, *πιντος ερεφαντο κλαδεις*, which *Daphnis* takes from her, and puts on his own head. So *Virgil*, *Pronuba nec castos accendit Pinus odores* ; and in *Achilles Tattius*, the virgins are said to come forth with their heads crowned *πιντος κομαις*. *Ovid*, in his fassli, calls the pine, *pura arbor*, and one of his commentators remarks : *Ad conciliandam castitatem Thesmophoriazuse hujus foliis cubitus sibi sternebant*. "The Mastic or Lentisk is properly used in these ceremonies sacred to *Dictynna*, or to *Diana* the Moon, *τη αυξησηπαρτα και τρεψηση*, as she *encreases* and *nurishes* all things ; who, according to *Catullus*,

*Rustica agricolæ bonis
 Testa frugibus explet.*

And as was observed in a former note (note 1. *ad fin.*) the moon's power in vegetation is clear from scripture. *Horace* calls her

Presperam frugum. Od. 6. l. 4.

And this tree, the mastic, is of all others most fruitful.

Lentiscus triplici solita est grandescere saty,
Ter fruges fundens, tria tempora monstrat arandi,

says *Aratus*, in *Cicero's* translation of him." See *Spanheim's* note.

Ver. 278 *Upis*.] The scholiast observes here, *Ουπις, Επιβιτον Αρτεμιδος* — either *αποτη οπιζεσθαι τας τικτησας* — from her following or attending

women in child-bed, or from her nurse so called, or from one of the three *Hyperborean* virgins (mentioned in the next hymn) *Upis*, *Loxo* and *Hecæerge*. From the first of which she took her name, as *Apollo* those of *Δοξίως* and *Εκαεργος*, from the other two." — *Virgil* mentions *Opis* as one of the Attendants on *Diana*.

— *Opim*
Unam ex virginibus sociis

Cicero in the 3d book of his *Nature of the Gods*, tells us, there was a third *Diana*, whose father was called *Upis*, and her mother *Glauce*, and that *Græci* sape *Upim paterno nomine appellant*. All hymns to *Diana* were called *Ουπιγιοι* by the *Træzenians*, *Υμνος εις Δημητρα Ιεδος, ως Ουπιγιοι παρὰ Τροιζηνιοις εις Αρτεμιν*. Though indeed all hymns to her were afterwards so called, yet it appears probable, they first had the name *Upingi* amongst the *Træzenians*, where possibly this *Diana*, daughter of *Upis* was born. It is something very astonishing, that the scholiast should not have perceived, that *Callimachus* himself gives us the derivation and import of the word *Upis*, farther than which, surely we have no occasion to seek !

Ουπις ανασσ' ευωπις, Φαιοφορε.

where we plainly see that *Ουπις* comes from *ωψ*, in the genitive *ωπις*, a face or countenance, and as *ωψ* comes from *οπτεμαι*, to see, the *præf. med.* of which is *ωπα*, therefore *Diana* has the epithet *Φαιοφορε*, *bearer and dispenser of light*. So that she was called *Upis*, from her beautiful or bright shining countenance, that splendid face of the moon, which shines with beautiful lustre ; and no epithet could better suit the moon. *Macrelius* quotes an old *Greek* poet, where the same solution of the matter is given — *ωπιν βλητηρανοισιν*, *Upis* darting her silver rays, from her bright countenance.

M

Nor was Cyrene, second in thy love : 280
 To her thy favor gave the victor dogs
 Wherewith th' Hypsæan virgin, at the tomb
 Of fam'd Iolcian Pelias, o'er the plain
 Lay'd the proud savage prostrate. Procris too
 Was of thy lov'd associates : But of all, 285
 Fair Anticlea claim'd thy prime regard
 More lov'd than each, and dearer than thy eyes.
 These were the first who on their shoulders bore
 The sounding quiver and the twanging bow :
 While the fair shoulder and th' exerted breast, 290
 Were naked, in their native whiteness rich.
 Iasian Atalanta, fam'd for speed,

Admitted

Ver. 282. *Wherewith*, &c.] There is something peculiar in the expression *τοῖς ἐν*, in the author, *cum quibus* or *quorum operâ* : which is (as *Spanheim* observes) pretty much the same way of speaking with that of the *Attics*, when they use *μεθ' ἡμερᾶν*, for *ἐν ἡμέρᾳ*, — *ἀποδυομαι μεθ' ἡμερᾶν*, *spolior interdū*, says *Aristophanes* ; or *ἐκ* for *μετα*, *post* ; so *Æschylus*.

Καλλιστον ἡμαρ εἰσίδεν ἐκ εἰματός.

After a storm to see the loveliest day.

Iolcos was a city of *Magnesia* in *Thessaly* at the bottom of mount *Pelios*, where was a tomb of *Pelias* king of *Iolcos*. Here it was *Cyrene* gained her victory over the lion, of which you have a long account in the 9th *Pythian* ode of *Pindar*. See Hymn to *Apollo*, ver. 125. *Pindar's* account of the disposition of *Cyrene* has been exactly copied by *Virgil*, who says of *Camilla*,

*Bellatrix—non illa colo Calathifvæ Minervæ
 Fæmincas assueta manus, sed prælia virgo
 Dura pati, cursuque pedum prevertere ventos.*

—A warrior dame :

Unbred to spinning in the loom unskill'd,
 She chose the nobler Pallas of the field :
 Mix'd with the first, the fierce virago fought,
 Sustain'd the toils of arms—the danger fought,
 &c. DRYDEN, b. 7. ver. 1095.

Ver. 288. *These*, &c.] The best commentary on these lines are the ancient remains, where we find the huntresses pictured to us with their right shoulder and breast naked, their bow and quiver, &c. See *Montfaucon's Antiquities*, plate 44. fig. 5.

Ver. 292. *Iasian Atalanta*, &c.] Concerning the hunting of *Calycdon*, and the whole story of *Atalanta*, See *Banier's Mythology*, vol. 4. b. 4. c. 1. This *Atalanta* is sometimes confounded with another the daughter of *Schæneus* ;
 and

Admitted of thy choir, was taught by thee
 T' elance the dart unerring : From her arm
 Light'ning, behold, it trembles in the heart
 Of Calydonia's monster : Nor the deed
 Shall the brave hunters envy ; while thy realms,
 Arcadia, boast the trophies, the sharp tusks
 Of the wide-wasting boar : Nor can I deem
 The vengeful Centaurs with such fury fraught,
 Rhæcus and mad Hylæus (by her arm
 Tho' level'd bleeding on Mænalion's top)
 As to pursue the huntress with their hate
 In Pluto's realms : Yet will their wounds not lie,
 But speak the truth and testify their shame.

295

300

305

HAIL

and I believe, there is some confusion in our author. I have given the best interpretation I was able of the last two lines in this story,

Οὐγαρ σφιν λαγῶνες, &c.

which all the commentators have passed over, and which do indeed seem, in a great measure, unintelligible, so that it is only a leap in the dark. A learned friend writes thus upon it.—“ This is one of the passages, which I could make nothing of ; and the only sense I can draw from it, which I am afraid you will think a bad one, is this ; the poet says, “ nor do I think that even *Hylæus*, or the presumptuous *Rhæcus* (for he attempted to debauch *Atalanta*) can find fault with *Atalanta*, with regard to her knowledge in archery. For says the poet, their

sides will not lie. (for λαγῶνες does not here signify *viscera*, but *latera*) i. e. they have still left the marks of the wounds she gave them in their sides when she killed them. For the ancients thought that whatever wounds were received here their marks still continued when people were in the shades below.” T. E.

Οὐσφιν λαγῶνες στυπιοψουσονται.

nor *ilia* or *viscera*—cum *ipsis* mentientur—” i. e. I guess, they themselves will falsely accuse *Atalanta*, but their wounds (or whatever it is) will not speak falsely with them, they will speak the truth. Whoever can give us a better interpretation, I should be glad, confessing my own inability so to do.

M 2

HAIL great Chitone, venerable queen,
 For numerous shrines in numerous states renown'd ;
 Hail Guardian of Mileteus ; led by thee,
 Cecropian Neleus touch'd those happy shores !
 Chesias, Imbrasia, mighty Cabir, hail ;
 Sacred to thee great Agamemnon plac'd

310

His

Ver. 306. *Chitone*.] The scholiast, on the 77th line of the hymn to *Jupiter*, gives us two reasons for this name, the one from a people of *Attica* so called, the other, *ὅτι τικτομένων των βρεφων ανετιθεσαν τα ιματια τη Αρτεμιδι* — “ Upon which Madam *Dacier*, with her usual delicacy, observes—*Hoc idem hodie fit—cum mater pueros, statim atque φίλων απεθηκατο κολπων. sancto cuidam ut Francisco vel alii novet, & illius vestibus induit.*—” So that here we see some agreement of the *Roman Catholic* with the *Pagan ceremonies*.

Ver. 308. *Hail guardian, &c.*] It was under the auspices of *Diana* that *Neleus* led this colony from *Athens* to *Miletus* ; she was the *Αεχνηγέτις*, the conducting deity : and consequently most particularly worshiped there ; so that I take it, *Μιλετω επιδημιε*, in the original, refers to her, constant residence at, and protection of that state. See Hymn to *Apollo* ver. 20.

Ver. 308, *Miletus*.] “ *Pliny* mentions the old and new *Miletus* : the former he calls *Lelegeis*, *Pithyusa*, and *Anaëtoria* : and *Strabo* tells us, that it was built by the inhabitants of *Crete*. The latter was founded according to *Strabo* by *Neleus* the son of *Codrus* king of *Athens*, when he first settled in that part of *Asia*. This great city stood on the south side of the river *Maander*, near the sea-coast : The inhabitants applied themselves very early to navigation, having founded, according to *Pliny*, eighty, according to *Seneca*, three hundred and eighty colonies in different parts of the world. The city itself was no less famous for a temple and oracle of *Apollo*, surnamed *Didymæus*, than for the wealth and number of its citizens.” *Universal*

History, vol. 7. p. 421. Nor was the worship of *Diana* less regarded by the *Milesians* than that of her brother *Apollo* : She was supposed to have been the conductor of this colony.—For as was observed (Hymn to *Apollo* ver. 78.) the ancients thought that some of the gods not only favoured the leading of the colony, but themselves became the conductors : and that under the shape of different animals, as a crow, a swan, a bee, &c. So when another son of *Codrus* led a colony to *Ephesus*.—*Philostratus* tells us, *Μεσαι ηγετο τε ναυτικη εν ειδει Μελιττων.* whence it is that bees are frequently seen on the coins of the *Ephesians*. As *Diana* was thus the leader of the colony, a festival was celebrated to her honour called *Νηληϊς* by the *Milesians*. See *Meursius Græciæ feriata*, l. 5. where he mentions the prodigious veneration that was paid to this fest.val. It is remarked by *Stephen le Moyne* (says *Spanheim*) that *Miletus* is derived from the *Hebrew* מִלֵּת (*milit*) liberare, and the old name of it *Anaëtoria* from *ανακος*, or from *salute* or *servatore*.

Ver. 310. *Chesias, Imbrasia*.] The two divinities, *Juno* and *Diana* seem to be one, from these two appellations, which are equally peculiar and applied to both—the first was taken from a promontory of *Samos*, called *Chesius*, the other from a river of *Samos*, called *Imbrasus*, and *Juno*’s regard for *Samos* is well known : However, if *Juno* was worshipped by the *Sami*ans, *Diana* was so too—as by other proofs might be shewn, but as best appears from two coins which you will find in *Spanheim*’s annotations upon this passage, with the inscription of *Σαμίων*, one of which represents *Juno*, the other

His vessel's helm : What time by thy command

At Aulis adverse winds detain'd his fleet

Big with destruction, breathing fix'd revenge

On Ilium, for Rhamnusian Helen's rape

315

To

other *Diana*, who were most probably the same deity, worshipped under different appellations, and in a different character. *Servius's* remark on the 5th line of the 1st *Georgic* of *Virgil*, will throw much light on this interpretation. “*Stoici dicunt non esse nisi unum Deum, & unam eandemque esse potestatem, quæ pro ratione officiorum nostrorum variis nominibus appellatur : Unde eundem solem, eundem liberum, eundem Apollinem vocant : Item Lunam, eandem Dianem, eandem Cererem, eandem Junonem, eandem Proserpinam vocant.*” This we may observe is the opinion of *Macrobius*, and perhaps not far from the truth.

Ver. 310. *Cabir*.] What I have translated *Cabir*, is in the original *καπεροθρεν*, *Deus primæ sedis* : One of the *Dii consentes*, or *majorum gentium* : “Which were the Gods worshipped by the *Ægyptians* (says the learned author of the letters on mythology) *Affyrans*, *Græcians*, &c.—as the latter, *dii minorum gentium*, were Gods adopted from obscure people, among whom their worship had taken its rise : These the philosophers and wiser of the priests would not allow to be Gods, such as the *Theban Hercules*, *Esculapius*, *Castor* and *Pollux*, because they had once been men. The others were the *Cabeirim* or mighty Gods of the *Easterns*, and the *Consentes*, the unanimous or co-operating Gods of the *Romans*, worshipped over all the world ; but whose rites and mysteries were particularly famous in the island *Samothrace* and *Lemnos*, and at *Eleusis*. They were originally but two, *heaven* and the *sun*, the only Gods of the *Æthiopians*, from whom *Ægypt* itself is said to have drawn both its religion and learning : These were worshipped in *Samothrace* and the *Ægyptians* made them first six, and long after-

wards twelve, at which number the *Dii Cabiri dicti*, Gods called *Cabirs*, or mighty, rested in most nations.” See more of them page 278. of the letters on mythology. Old *Ennius* comprises them in these two lines,

Juno, Vesta, Minerva, Ceres, Diana, Venus,
Mars,

Mercurius, Jovis, Neptunus, Vulcanus, Apollo.

Bochart says, that the *Cabiri* were the Gods of the *Phœnicians*, and that their name is derived from כביר *Cabir*, which both in the *Hebrew* and *Arabic* tongues signifies *Potens* or *Magnus*, great, so that *Cabiri* or *Cabirim* כבירי signifies the great or mighty Ones. They were two only at first, as our author above observes, the *Heaven* and the *Sun*, or rather those three great agents the *fire*, *light*, and *spirit*, into which all the deities of the heathens may be resolved, and which are the material emblems of the true *Cabiri*, the three living great and mighty Ones.

Ver. 315. *Rhamnusian*.] *Helen* was so called from *Rhamnus* a town of *Attica* ; where, as the scholiast tells us, *Jupiter* lay with *Nemesis*, who brought forth an egg : and *Leda* finding it, hatched it, the produce of which was *Helen* and the *Dioscouri*. *Nemesis* was particularly worshipped at *Rhamnus* ; “where, we are told, she had a statue ten cubits high, of a single stone, and so exquisitely beautiful, that it was nothing short of *Phidias's* finest Works.” See *Banier* vol. 3. b. 4. c. 15. *Apollodorus*, says *Nemesis*, to shun the embraces of *Jupiter*, turned herself into a goose, and *Jupiter* to enjoy her, immediately became a swan : the effects of his compressing her in this shape, was the egg above-mentioned.

To Artemis Corefia Prætus rais'd

Grateful, his first remembrancer : For that

By thee restor'd, his madding daughters céas'd

Lowing to wander o'er Azenia's hills :

The second fane to Hemeresia rose,

320

When of thy favor more the monarch prov'd,

Their fury vanish'd, and their sense return'd.

BBNEATH

Ver. 316. *To Artemis, &c.*] Prætus was a king of the *Argives*, and his daughters names, we are told, were *Lyssippe*, *Ipponoë*, and *Cyrianaassa*. Comparing themselves in beauty with *Juno* ; or, as others will, converting the gold of her garments (as they were her priestesses) to their own use : she in vengeance caused such a madness to seize their minds, that imagining themselves transformed into heifers, they run through the fields to hinder their being yoked in the plough, and made them re-echo with their lowings : so *Virgil*.

Prætides implerunt falsis mugitibus agros.

“ It is thought that they actually became delirious, and that their madness consisted in fancying themselves heifers.” *Melampus* the son of *Amythaon* bargaining to have *Cyrianaassa* to wife, and part of the kingdom, by appeasing *Juno*, and infecting the fountain where they used to drink with some certain medicine, cured and restored them to their right senses. See *Servius* on the place above quoted from *Virgil*. Our author tells us, their cure was owing to *Diana*, and that in return their father built two temples to her, one to *Diana Corefia*, the other to *Diana Hemeresia* ; and that says the scholiast, διότι τὰς κόρας πρῆρωσεν. “ It is probable (says *Banier*) this madness was the effect of some

distemper where the imagination was much effected, as we see in hypochondriac people, who fancy they resemble several sorts of animals. Accordingly *Melampus* employed in their cure black hellebore, since called from his name *Melampodion*.”—“ According to *Pausanias* they were not the only persons seized with this distemper : that author assigns it to other women of *Argos* ; and this madness of theirs consisted in running up and down the field. See vol. 3. b. 2. c. 5. The reader will observe in the 315th line I read *Azenia*, though the word in the author is Αἰζηνία, which they translate *inhospitable* : but the scholiast explains the word by saying it is Ὀρος Ἀρκαδίας, a mountain of *Arcadia*, which *Azenia* was, and near the fountain where *Melampus* cured the *Prætides* ; of which *Ovid* speaks

*Clitorio quicunque sitem de fonte levârit
Vina fugit ; gaudetque meris abstemius undis.
Seu vis est in aqua calido contraria vino
Sive, quod indigenæ memorant, Amythaone natus,
Prætidas attonitas postquam per carmen ἔ-
herbas
Eripuit furiis : purgamina mentis in illas*

Misit aquas ; odiumque meri permansit in undis.
See METAM. l. 15.

BENEATH a beach the war-affecting race
 Of Amazons, to thee a statue rais'd,
 Where Ephesus' proud towers o'erlook the main: 325
 Otrera first perform'd the holy rites,
 While round in saliar dance they clang'd their arms,
 Hoarse to the hymn resounding: till the choir
 At length they form'd and measur'd o'er the ground
 Respondent to the shrill fife's feeble strains. 330
 Not yet Minerva, to the stags a foe,

Drew

Ver. 323. *Beneath*, &c.] The poet in the following lines gives us an history of the first rise and progress of *Diana's* celebrated temple at *Ephesus*, which he assures us, the *Amazons* were the first occasion of, by the little statue they rais'd under a beach, or (as *Dionysius* has it) in the niche of an elm, a striking instance of the simplicity of the first ages. The grandeur of that temple in after-times, and the particular veneration wherein *Diana* was held there, is too well known to require any thing from me on that head. "Great is *Diana* of the *Ephesians*," was the cry of her blind adorers; and that *Diana*, was a small statue, as we are told, of ebony, made by one *Canitia*, which the *Ephesians* called *Διοπετης*, or one that fell down from *Jupiter*. There were two temples, the first not so grand as the second: *Erostratus*, to make himself famous, burnt the first, which *Alexander* offer'd to rebuild at his own expence, if the *Ephesians* would put his name on the front: but they rejected it, by telling him, "it was not fit one God should build to another." The second, and the more sumptuous Edifice, is supposed to have been burnt in the time of *Constantine*. There are some ruins, and a few broken pillars of this structure still remaining—an account of which may be seen in *Spon's* voyage. See *Montfaucon's* antiquities, b. 2. p. 1. c. 11. plate 6. fig. 24, 25. *Otrera* or *Hippo*, it seems, was the first priestess, and

Μιστρων Αμαζονιδων, one of the *Amazonians*, as the scholiast informs us.

Ver. 331. *Not yet*, &c.] From this passage in the author, we may gather two things:—that the *Tibia's* of the antients were of the (*Οσεία*) bones of deer, and that their inventress was *Minerva*:

*Prima terebrato per rara foramina buxo,
 Ut daret effeci Tibia longa sonos:
 Vox placuit: liquidam faciem referentibus undis,
 Vidi, virgineas intunuisse genas:
 Ars mihi non tanti est, valeas mea tibia, dixi,
 Excipit abjectam cespite ripa suo.*

says *Minerva* in *Ovid's* *fastorum* lib. 6. ver. 697. And in *Aristophanes*, a *Bæotian* says,

Υμεις ὅσοι Θηβαθεν αυλητα παρα,
 Τοις οσινις φυσκετε τον πρωκτον κινος.

where the scholiast observes he uses *οσινις*, because formerly pipes were made *απο των ελαφεων οσεων*, from the bones of stags. They were sometimes made of asses bones: one would wonder, says *Plutarch*, that an ass, *α παχυτατος και αμεσυχτατος* *ων ταλλα*, an animal so heavy and averse to music should afford *οσιον λιπποτατον και μουσικωτατον*, the most shrill toned and musical bones. Whoever thinks it worth his while to read more about the pipes, &c. of the antients, may find an account of them in *Montfaucon*, part the 2d of the 3d vol. b. 5. c. 2.

Drew from the hollow'd bones the flutes ripe found.

Fair Sardis heard, the Berecynthian realms

The diffonant rout re-ecchoed, as the dance

With warlike din attending, rough the twang

335

Of rattling quivers from their shoulders rung.

Around the statue soon a temple rose,

Divinest edifice—whose stately height

And rich magnificence, the sumptuous east

Unrivall'd boasts, not by the Pythian dome

340

In all its glories equal'd !—Touch'd with pride

Contemptuous, and with madding fury seiz'd,

A crowd of stout Cimmerians, like the sand

For numbers, from Inachian Bosphorus,

To pour destruction on those sacred walls

345

Stern Lygdamis led on : Mistaken prince,

Alas how lost ! nor thou, nor one of those

Whose chariots crowded o'er Cayster's mead

Thick as autumnal leaves ; shall hence return

Or

Ver. 341. *Touch'd*, &c.] *Lygdamis* and the *Cimmerians* in the reign of *Ardyes* king of *Lydia*, invaded and over-ran all *Asia minor*, as *Strabo* tells us. They took *Sardis*, the metropolis of *Lydia*, but could never win the castle. As *Strabo* and *Herodotus* are silent upon that head, I imagine what *Hesychius* says, namely, "That *Lygdamis* burnt the temple of *Diana*," is not true; and *Callimachus* particularly says, "He did not lay it waste, he only threatened and led on his *Cimmerians* so to do, ἀπαρξεν :

for he subjoins, *mistaken prince*, he tells us he erred from his design *οσωνηλατευ* ! He perished in *Cilicia*, according to *Strabo*. The *Cimmerians* were the descendants of *Gomer*, and the same with the *Gauls* of *Asia minor*. *Pliny* speaking of them says, *Cimmerii populi septentrionales sunt, ad Bosphorum ponti Euxini fretum habitantes : cujus ora curvatur in mæotim, Scythiæ Paludem*. See *Universal History*, vol. i. p. 375.

Or view their country more ! DIANA's arms, 350
Blest Ephesus, thy fortrefs, thy defence !

GODDESS of ports, divine Munychia hail !

Let none contemn DIANA ; Oeneus felt
Her heavy hand avenging : Let none dare
To rival in her arts the huntrefs queen : 355

For with no trivial mulct the proud presumption

Of Atreus' fon she fin'd—Nor to their bed

Let any court the virgin : Wretched joys

Crown'd Otus and Orion's bold addrefs:

Let none decline the solemn choir to join, 360

Not even Otrera's favour'd-felf refus'd

Unpunish'd, unafflicted : Goddefs hail,

Great queen, and be propitious to the fong !

Ver. 352. *Goddefs, &c.*] See the remarks on verse 46 above. She was called *Munychia* from *Munychia* at *Athens*, which the scholiast tells us *ἡ μὲν τοῦ Μυνηχίου*. The story of *Oeneus* is well known, that he neglected *Diana* in the sacred rites, which he paid to all the deities, for which she incited his neighbours to raise a war against him, and besides

On *Oeneus* fields she sent a monstrous boar,
That level'd harvests and whole forests tore,

according to *Homer*. *Agamemnon's* offence, *Dicys Cretensis* tells us, was the shooting a goat in the grove of *Diana*, a place held very sacred. The price of which offence was no less than

his daughter. *Μισθῷ*, in the original is used for *pæna*, or rather, as I have rendered it, a mulct : *Donatus* observes, *Pretium pro stultitia est pæna, pretium pro virtute lucrum*. *Andria* Act 3. S. 5.

Ver. 359. *Orion*] Or *Oarion*, as he is frequently called amongst the poets, is said to have attempted to ravish *Diana*.

—*Et integræ*
Tentator Orion Dianæ,
Virginæ domitus sagittâ,

says *Horace*. See an ingenious history of *Orion* in *Banier's Mythology*, vol. 4. b. 7. c. 7. *Otus* was one of the famous *Aloides*, who were slain, according to some, by *Diana* in *Naxos*, for *Orion's* crime.

End of the Hymn to DIANA.



T. Jefferys. sculp.

THE
Fourth H Y M N of CALLIMACHUS.
To DELOS.



Of sacred DELOS, great APOLLO's nurse,
When, when, my soul, or ever wilt thou sing?
Most sacred, all the Cyclades might well
Each furnish theme divine : But DELOS first
From every Muse demands the tribute lay,
For that she first their infant God receiv'd,

5

And

Hymn to Delos.] Hymns upon these popular occasions were a kind of prize poems ; which most of the poets wrote, if not through a principle of religion, at least through a desire of acquiring that character : the sure consequence of which was the particular esteem of the people. At the time of the *Theoria* or *Delian* festival some celebrated poet always composed the hymn,

amongst which doubtless was this of *Callimachus*. *Pindar*, we are told, was requested by the people of the island *Cos* to write a hymn upon *Delos*, and he plainly tells us he will do so, in his first *Pythian*, and begs pardon of that isle and *Apollo*, for delaying their praises till he has sung those of his own country ;

And first triumphant hail'd the Deity.

Not with less hate the nine pursue the bard

Forgetful of Pimplea, than APOLLO

Him who forgets his DELOS:—Be my strains

10

Turn'd then to Delos: That th' approving God

At once may favour and inspire the song.

Tho' to tempestuous seas and storms expos'd,

Its firm foundations rooted in the deep,

Unshaken stands the isle; round whose rough shores

15

(More

Μη μοι κρῖνα νημεσασαι
Δαλος, εν α κεχυμαι —
Ειξον ω' πολλωνιας' Αμφοτεραντοι χαριτων
Συν Θεοις ζευξω τελος.

Philo makes it clear, that *Pindar* performed his design, when he says, Διὰ καὶ Πινδαρος ἐπὶ τῆς Δελου φησι, χριζ' ὡ θεοτιμητε, &c. Nothing can begin more nobly than the present hymn, the double interrogation of *τινα χρόνον*, and *ποτε*, rouses the attention—and the address to his soul, *ὦ θυμ*, is elegantly poetical. *φιλονητορ*, is *Pindar's* frequent address, and *θυμ*, he likewise uses. There is no appearance of a tautology in these two interrogations, as has been imagined, the one means *at what particular time, when?* the other, *will you ever—?*

Ver. 3. *Most sacred*, &c.] As these islands had their name from surrounding *Delos* (*Cycladas sic appellatas, quod omnes ambiunt Delum.*) It seems probable they had thence also their title of *νεμεσάται*, or *most sacred* (as *Delos* was a part of these *Cyclades*, and looked upon itself the most sacred place in the world. Otherwise why a parcel of poor wretched islands famed for nothing but the misery and horror wherewith they threatened the offending *Romans*.)

(*Spretæ Myconos, humilisque Seriphos.*)

why they should be so highly honoured, I know

not: *Spanheim's* first conjecture, that they probably were once in better case, seems quite groundless: and his second, though more reasonable is yet, I think, not satisfactory: he says, they were called *νεμεσάται*, on account of the great veneration they paid to *Delos*: it is true, they are known so to have done; but were not other places equally religious in the worship they payed to that island?—a town has been celebrated and esteemed venerable for having had a great man in it, a country for a particular city or temple, and why not a number of islands for having one of themselves so eminently renowned? The reader must judge.

Ver. 13. *Tho'*, &c.] This is a very difficult passage in the original: I have endeavoured to give it as poetical a sense, as I am able: I had once rendered it more paraphrastically, thus:

About its desert coasts tho' rough winds blow
Howling, as round some billow-beaten rock,
To smiling *Ceres* and the generous steed
Ungrateful tho' its soil, fit place of rest
For cormorants that wing the mid-way air:
Tho' thus unmov'd it braves th' *Icarian* waves
That proudly o'er its cliffs their curling foam
Triumphant dash: tho' once its barren shores
None but the wandering race of fishers knew:
Yet when to *Ocean's* and his *Tethys'* court, &c.

N 2

The

(More pervious to the cormorant than horse;
 Where whilom lonely fishers made abode :)
 Th' Icarian waves their white foam roaring dash;
 Yet to old Ocean's and his Tethys' court
 When move the islands, murmuring none beholds 20
 Majestic Delos graceful lead the train
 Claiming prime honour : Corfica demands
 The second place : Eubæa next appears,
 Her follows sweet Sardinia, and the isle,
 Which happily receiv'd the queen of love, 25
 When from the waves emerging ; for reward,
 Its shores her kind protection ever share.

These

The learned reader will, by considering the words in the original, find this, I hope, expressive of them. *Virgil* says of *Delos*. That *Apollo*—

Immotamque coli dedit, & contemnere ventos.

— Gave it to be unmov'd,
 With firm foundations, and defy the winds.

TRAPP. *Æn.* iii. 102.

Some have imagined, that this steadfastness assigned by our poet to *Delos*, refers to its being unshaken by earth-quakes, and they build their conjecture upon a passage from *Thucydides* the historian, who speaking of an earth-quake that shook *Delos*, adds, that it was never shaken before. *Virgil* speaking of a rock, says, that it was *apricis statio gratissima Mergis*. *Æn.* v. 128.

——— A station fit
 For cormorants, when pruning in the sun.
 TRAPP.

Ver. 19. *Yet to, &c.*] The foregoing lines are a kind of apology for this superior honour, which, the poet tells us, was given to *Delos*, though in itself an island of so small estimation, yet for the favours done to *Latona*, thus singularly rewarded.

Ver. 21. *Majestic, &c.*] This principality attributed to the island *Delos* has nothing in it more than one would expect, from the singular veneration that was payed to it, and the great religion it was held in by all the world. The author, it must be observed often speaks (indeed most frequently) of the isle as a personage: a custom, it is well known, used by all countries in all ages.

Ver. 25. *Which, &c.*]

— Ην επηξξατο κυρις

Εξυδατος ταπεινωτα· σαις δε μιναντ' επιβαθρων.

The present passage by means of the periphrasis, which the author uses for the island, is difficult of

These boast for their defence strong walls and towers,
 But DELOS her APOLLO—and what tower
 Impregnable as he? For towers and walls
 Strymonian Boreas levels with the ground :
 But ever unremov'd firm stands the God ;
 Thy guardian, happy DELOS, thy defence.

SINCE various theme for song thy worth supplies,
 Say of the holy legends which best pleas'd,
 Which dost thou hear most joyful? shall I sing
 How with his threefold trident, work immense
 Of labouring Telchins, Neptune clave the rocks,

Disparting

of construction : the literal sense is, “ And *Cyprus*, to which *Venus* first of all swam from the waves ; and now preserves as a reward for that landing it afforded her. *Αντ' επιβαθραν*, has given the commentators much trouble : *Servat illam pro propugnaculo*, says *Madam Dacier*, but doubtless wrong : *Dr. Bentley* has given us the true sense of the passage : *Verte*, says he, *colit & tutatur eam pro Naulo seu mercede*.” *Venus jam nari nata & αναδουμένη, cum ad Cyprum primum adpulisset, & eam Tellurem veluti Navim conscendisset, hanc ei gratiam quasi Naulum reppendit, ut in tutelam suam veniret.* *Hesych.* *Επιβαθραν, μισθος της βασιως της εις την ναυον, ταπειν αυλον*.”

Ver. 28. *These*, &c.] The sentiments in these lines are noble and pure, the poetry grand and excellent. “ These other islands put their trust in walls and towers, but *Delos* boasts of better bulwark, hers is *Apollo* : then comes the noble interrogation — *τις δε σιβαζωμενους ερχος* ; all mortal works,

The cloud-clapt towers, the gorgeous palaces,
 The solemn temples, the great globe itself

And all which it inhabit shall dissolve ;

but *Θεος αει ασημελιος*, the God forever stands unmov'd—and he, happy island, he it is who defends and guards thee, he it is, who is thy rock and castle of defence.” There are innumerable passages in scripture to the same purpose, “ Put not thy trust in princes nor in any child of man, &c.—Some trust in chariots and some in horses, but we will remember the name of the Lord our God.—Woe to them that go down to *Egypt* for help, &c.—and look not unto the Holy One of *Israel*, neither seek the Lord. The *Egyptians* are men and not God, and their horses flesh and not spirit, &c.—but it would be endless to quote half the passages to this effect in the Scriptures. God is often called a wall of fire round his church in *Zachary* : and in the Song of *Solomon*, the heavenly bride says, I am the wall, and my breasts like towers.

Ver. 38. *Telchines*.] The reader may find something agreeable to him, perhaps, on this subject in the *Life of Homer*. p. 196, & seq. edit. 8vo. 1736.

Disparting wide—and gave to islands birth :

The massy fragments to the sea descending,

40

Precipitate downward roll : fixt, firm fixt,

On sure foundations 'midst th' encircling waves.

BUT thee no such necessity constrain'd,

Licens'd to range o'er Neptune's wide domains,

Asteria call'd, for that the thunderers arms

45

Eluding like a star thou shot'st from heav'n

Down to the deep abyfs ; and such thy name

Till bright Latona dignified thy cliffs.

OFT

Ver. 43. *But thee, &c.*] The common story of this island's moving upon the waters is too well known to need insisting upon here : The island had other names before this of *Delos*, amongst which was *Asteria* (the original of which the author, in the following lines, gives us :) and *Ortygia* ; the first, because, says *Callimachus*, this daughter of *Cæus* shot from the embraces of *Jupiter*, *αστεριση*, like a star (tho' *Pindar* says the island was called *Asteria*, because it shone *ασεριση*, among the *Cyclades* :) the latter name *Ortygia* had its original from the same report, that *Asteria* fled thither in the shape of *Ορτυγος* a quail. *Nonnus* in his *Dionysiaca* speaks of this fable.

Οια περ Αστεριν φιλοπαρθενον, ην ενι ποντι
Παζομενην εδιωκε παλινδρομον, εισοικεν αυτη
Αγατον ιππευσαν αμοιβαδι συνδρομον αυτη
Κυμασιν ατυ φελικτον ενεργιζωσεν Απολλων.

And this difference of the names gave occasion to the mistake, that *Apollo* and *Diana* were born in *Ortygia*, not in *Delos* ; nay, and some mythologists have said, that *Diana* was born in

Ortygia, *Apollo* in *Delos*, amongst these is *Orpheus* ; who, in his hymn to *Latona*, says,

Γεταμένη φοιβοντε και Αρτεμιν ιοχειραν,
Την μιν εν Ορτυγιη, τον δε κραναη ενι Δηλω.

Ver. 46. *Like a star.*] *Theocritus* has a line very apt to our purpose,

—Ως οτι πορρος απ' υραν ηρπεν αστηρ
Αθροος ες ποντον. —

and *Virgil* speaks very beautifully, as he does of every thing he touches upon, of this shooting of stars :

*Sæpe etiam stellas, vento impendente, videbis
Præcipites cælo labi, noctisque per umbram,
Flammarum longos a tergo albescere tractus.*

And oft before tempestuous winds arise,
The seeming stars fall headlong from the skies :
And shooting thro' the darkness gild the night,
With sweeping glories, and long trails of light.

DRYDEN'S 1st *Georgic*.

Where, who can help admiring the grave-fac'd dulness of *Servius*, when he observes on this passage, — *Sequitur vulgi opinionem : non enim omnia prudenter a poeta dicenda sunt !*

OFT bound from Lycian Xanthus to the coast
 Of Ephyra, floating i'th' Saronic gulf 50
 The mariner saw thee, joyous: but his course
 As homeward plying, fought thee there in vain:
 Now thro' the rapid straits of Euripus,
 Now o'er those waves rejected, sailing swift
 To Sunium, Chios, or the virgin isle, 55
 From whose white bosom hospitably pour'd
 The neighbouring Mycaleſian nymphs, to hail
 With gratulation ſweet thy lov'd approach.
 But when ſupplying to Latona's ſon
 A happy natal place, pleas'd in return 60
 DELOS, the ſailors nam'd the favourite iſle:

Since

Ver. 55. *Or the virgin isle, &c.*] The original is *Μαύρον Παφθύνος*, where I make no doubt the author uſed the word *Μαύρον*, in alluſion to *Παφθύνος*, the name of the iſle; *Samos*, as *Strabo* informs us, was really ſituated on a riſing hill, *prominent like a breaſt*: I have endeavoured in the tranſlation, in ſome ſort, to keep up the alluſion; mount *Mycale*, from whence the nymphs were called *Mycaleſian*, is juſt oppoſite the iſland *Samos*; and thence too, they were ſaid to be neighbours to *Samos* or *Anceus*, king of *Samos*; who ſo called the iſland (formerly named *Parthenia*, according to our author) from a ſon of his, whoſe name was *Samos*.

Ver. 61. *Delos, the &c.*] Such, according to *Callimachus*, was the origin of this name of the iſland; ſo called becauſe it was no longer *αδελος*, not *manifeſt*, no longer floating uncertainly over the ocean. Various other etymologies are given of the name, but as this is perhaps, as rational as any, and given by our author,

we have no buſineſs to ſeek further. Nevertheless *Bechart* thinks it far from the truth (and indeed his is more likely to approach nearer to it) and therefore he gives a very different derivation from a *Syriac* word of the ſame ſound, ſignifying *God*, ſo that it was called, according to him, *Delos*, as being the iſland of the God *Apollo*: we might not unreaſonably with the deſcription given of it by *Callimachus*, ver. 15 above, derive it from the *Hebrew* *דל*. *del*, *poor*, *mean*, *exhausted*, *ſo barren*, *rocky* and *unfruitful*. See *Bechart's Chanaan*, lib. 1. c. 14.—*Solinus* ſays, that *Delos* was ſo called, becauſe after the deluge it was firſt *illuminated* by the rays of the *Sun*. *Aleminiffe hoc loco, par eſt, poſt primum diluvium, Ogygii temporibus notatum, quum novem & amplius menſilus diem continua nox inumbraſſet, Delon ante omnes terras, radiis ſolis illuminatur, ſortitamque ex eo nomen, quæ prima reddita foret viſibus.*

Since rooted in th' Ægean waves, no more
Uncertain and unseen it rang'd the main.

THEE not resentful JUNO's vengeance mov'd,
The fury of whose wrath impetuous burst 65
On all the concubines of JOVE: But chief
On bright Latona: From whose loins a son
Was destin'd to be born, that shou'd eclipse
And rival in JOVE's love her darling MARS.

BIG with the thought and brooding dire revenge 70
From heav'n's high tow'rs, solicitous she kept
Observant watch: And, with the pangs of birth,
Detain'd Latona, lab'ring: Earth to guard
Two faithful centinels she fix'd: Dread MARS
On Thracian Hæmus furious shone in arms, 75
The continent with stern regard beholding: Whilst
His courtes Boreas' seven-fold cave receiv'd.

WITH fixt attention, o'er the scatter'd isles
Thaumantian Iris, plac'd on Mimas' brow,
Hung sedulous surveying: These, what states 80
So e'er Latona in her anguish sought,
Instant, dire menacing, approach'd: And dash'd

Ver. 81. *Instant*, &c.] Though this whole story has a plain *philosophical* reference to the first beginning of things, as may perhaps hereafter be more fully shewn (*Juno* being the *air*, *Latona*

Each rising hope of hospitable rest.

ARCADIA heard their mandates, heard and fled :

Hoary Phenæus, sacred Auge's mount,

85

All Pelops isle, Egiale except

And Argos : (There, where JUNO reign'd supreme,

'Twere vain to hope admittance ;) these as climes

Forbid, Latona fought not : But her course

Shap'd

tona the first rude chaotic mass, without form and void, for she is called *Λητω*, from *Ληθω*, to lie hid in oblivion, and that darkness, which was over the face of the first deep, and from hence comes the Latin word *Lateo* ; each of which words are primarily derived from the Hebrew *לָטַח* LAT, to lie hid, &c. whence, according to Leigh, comes our word *lot*, because a *lot* is of obscure and doubtful things. This *Latona* being impregnated by *Jupiter*, the *ethereal fire*, was detained by the struggling of the air from bringing forth *Apollo* and *Diana*, the *Sun* and *Moon*, &c.) though, I say, this fable has thus plainly in its original a reference to nature, yet doth it seem also to have some dark analogy to the tradition fully recorded in the 12th chapter of the *Revelation*. "There appeared a great wonder in heaven : a woman clothed with the *Sun*, and the *Moon* under her feet : and upon her head a crown of twelve stars. And she being with child, cried, travelling in birth, and pained to be delivered. And there appeared another wonder in heaven : and behold a great red dragon, having seven heads and ten horns and seven crowns upon his head. And his tail drew the third part of the stars of heaven, and did cast them to the earth : and the red dragon stood before the woman, which was ready to be delivered to devour her child, as soon as it was born. And she brought forth a man child, who was to rule all nations with a rod of iron : and the child was caught up to God, and to his throne, and when the dragon saw that he was cast to the earth, he persecuted the woman, which

brought forth the man child," &c. see the whole chapter. It is observeable, that as this *son* of the woman slew this great dragon—so the *son* of *Latona*, according to the fable, slew the *Python*, as you will read in the sequel of this hymn.

Ver. 86. *All Pelop's isle.*] This peninsula was not known by the name of *Pelop's isle* or *Peloponnesus*, at the time when *Latona* is said by the mythologists to have brought forth *Diana* and *Apollo* : for *Pelops* was not then born : it was called *Pelafgia*, *Egialea*, *Apia*, and according to *Hesychius* *Πανα* : and afterwards got the name of *Peloponnesus*, upon *Pelops* his arrival into *Greece* from *Lydia* or *Phrygia*. But it is well known to be no uncommon thing with the antient poets, more particularly the tragic ones, not to call the country where the matter, they are relating, happened, by its antient, but then modern name, such as was used in their own times. *Spanheim*. And this remark of *Spanheim's* will serve to clear up, not only many of the antients, but also many of our own poets, from the objections of this sort, which several little critics too hastily throw out against them. *Phenæus* or *Peneus* is, according to the scholia, *πολις Ἀρκάδης ἀρκαια*, which *Spanheim* supposes to be the reason why the author describes him as an old man *ο γερον Φιναιος* : but *Grævius* thinks the author has respect to the lake close by the city of the same name, and calls him *γεροντα*, because the antients when they would represent the sea, rivers, lakes, &c. always painted the figure of an old man.

O

Shap'd towards Aonia : All Aonia flew,

90

Dirce and Strophie : While their hands support

Their fire Ismenus' steps : And far behind

Lag'd, by Jove's thunder marr'd, lab'ring his way

With footing slow, Asopus : While distrest

Each wood-nymph, Oread or Dryad fate,

95

Viewing their oaks coëval, on the top

Of moving Helicon nod their wavy brows

Loud groaning to the fall : Ye Muses say

If ought on oaks the Dryads fate depends,

Or with them born or dying ?

100

When the gay trees, in beauteous verdure clad,

Their blooming honours shew, the nymphs, like them

In fullest charms all blithsome trip the plain :

And

Ver. 91. *Dirce and Strophie*] Were two fountains and *Ismenus* a river of *Thebes*, according to the scholiast : *Asopus* was said to be thunder-struck by *Jupiter*, who ravish'd his daughter *Ægina*, for vomiting out his waters against him :

*Namque ferunt raptam patriis Æginan abundis
Amplexu latuisse Jovis : furit Amnis, & Astris
Inferus bellare parat, &c.*

STAT. THEB. l. 7.

“ *Asopus* was a king of *Bœotia*, and confounded with a river, whence he was said to be the son of the Ocean. That prince, to avenge the insult which *Jupiter*, that is, a king of *Arcadia*, who bore that name, had done to his daughter, raised against him a powerful army and gave him battle ; wherein he was routed, as we learn from *Theodotus* ; and because in

antient times it was usual to intermix fable with history, those who wrote this, said, the river *Asopus* had with his streams made war upon *Jupiter* ; and that he, by transforming himself into fire, had thunder-struck him : a physical circumstance founded upon the situation of that river, which flows in a country that abounds with sulphur.” See *Banier*, vol. 4. p. 268.

Ver. 95. *Wood-nymph, &c.*] These were called *Dryads*, or *Hamadryads* from the common tradition, which *Callimachus* here mentions, of their living and dying *αμα ταις Δρυσι*, together with the oaks : much is spoken of them every where, so that I need not dwell upon the subject : The reader will be agreeably entertained by referring to the 8th vol. of the *Spectator*, No. 589. where he will find an account of these *Hamadryads*.

And when deform'd by furly winter's blasts,

The sympathetic nymphs lamenting mourn.

105

APOLLO yet unborn dread rage conceiv'd

'Gainst these inhospitable realms: and thus

Denounc'd, oh Thebes, th' irrevocable curse:

“ Oh miserable Thebes, why, why too soon

“ Draw on thy certain fate? Compel me not

110

“ Unwilling to foretel thy destiny!

“ What tho' no Pythian tripod feels the God,

“ What tho' not yet the serpent—from the banks

Of

Ver. 107. 'Gainst these, &c.] *Ταῖς μὲν ἐτι-
Ἀπολλων χολῶθη*, *His igitur Apollo graviter iratus
fuit*, at these *states*, namely, who refused his
mother admission; the scholiast says, *ταῖς μὴ
δεξαμέναις θελάδῃ τὴν Λητώ*, and yet spite of this
the *Latin* translator hath soisted into his text—
His quercubus, a mistake, which the reader
should be apprised of. The *unwillingness*, which
Apollo speaks of, to deliver the oracle — *αἰκοῦτα
βιάζο* — is best explained by the oracle deliver-
ed by the *Pythian* priestess in the 6th *Æneid* of
Virgil: and like that, all oracles were supposed
to be delivered in a compulsive way.

*At Phœbi nondum patiens, immanis in antro
Bacchatur vates, magnum si pectore possit,
Excussisse Deum, &c.*

Ver. 77.

Concerning the *laurel*, see Hymn to *Apollo* note 1.
where it is remarked, that the *Tripods* were a-
dorned with *laurel*. Concerning the woman,
Niobe, mentioned, l. 121. See the Hymn to
Apollo l. 35. and for the last line of the speech,
see the 13th line and note of the same hymn.

Ver. 112. *What tho'*, &c.] It is remarkable
this threefold division of things found in the
Heathen Mythology: the world is divided be-

tween the three brothers, *Jupiter*, *Neptune*, and
Pluto; *Jupiter* has his three forked lightning,
Neptune his *trident*, or *three-fold* sceptre, as *Pluto*
likewise at whose gates is placed the *triple-*
headed dog *Cerberus*: and the oracles of *Apollo* are
delivered from a *Tripod*, a seat with *three* feet—
This division cannot but strike an attentive ob-
server. It has greatly perplexed the mythologists
to find out whence this custom came of *Apollo's*
oracles being delivered from a *Tripod*, and very
numerous as well as absurd are their solutions
of the matter. *Spanheim* has a long dissertation
upon it in his note on this place, at the end of
which he seems to have perfectly satisfied him-
self, and is pleased, he tells us, to find his opi-
nion countenanced by a learned author, who
with him, agrees in the similitude of these things
in the worship of *Apollo*, to the ceremonies
in the *Jewish* temple: whence he doubts not
such imperfect traditions were taken. His words
are—*Cui tamen ultimam, nec importunam, uti
opinor, addemus Coronida, nempe eo Apollinis, seu
Phœbados, in templi Delphici adyto, supra tri-
podum sedentis, responsaque inde, Dei illius ora-
culum consulentibus, edentis facto, adumbrari a
Gentilibus pridem nobis visum, id quod legitur
Nume. vii. 89. Mosem, quæties ingrederetur ta-
bernaculum,*

“ Of Plutus rolling his nine-folds immense,

“ And now around Parnassus, snow-capt mount,

115

“ Their

bernaculum, ut consuleret oraculum (prout hic vetus interpres) audivisse vocem ad se loquentis, e propitiatorio, quod erat super arcam (seu ejus operculum) inter duos Cherubim. Quæ haud diffiteor jam acute adtigisse eruditum auctorem libri memorati Delphi Phœnizantes, quamquam postea demum editi ac serius a nobis nisi, & cui cæterorum viro docto ad tabernaculum cum arca ad schiluntem sub Josua (Jof. xviii. 1.) fixum, totam hanc Hebraici ritus in Delphici Tripodis & oraculi constitutione originem ac simulacrum referre placuit, &c.” I would advise the reader, curious in these matters to consult the note itself. There seems, no doubt, but that this custom of delivering the oracles of Apollo from a tripod placed in the more retired and sacred part of the temple proceeded from whence Spanheim supposes: the Holy of Holies was itself called the oracle, and the judicious in the original language want not to be informed of the reason of that translation which Spanheim produces, and which it would be too long for me to explain here: In the 1st book of Kings viii. 6. we read—“ And the priest brought in the ark of the covenant of the Lord unto his place, into the oracle of the house, to the most holy place, even under the wings of the cherubim.” Where the word oracle in the original is רֶבֶר, DeBIR, and in the LXX translation Δαβιρ, and in the text from Numbers, Moses is said to go in רֶבֶר, LDeBeR, to speak to him, to consult the oracle. But herein is the principal point remarkable, that this oracle was delivered from off the mercy-seat, from between the cherubim, concerning which I have just spoken in general in the hymn to Jupiter, note 107.—These cherubim were placed in this most holy place, where none but the high priest was permitted to enter, and he but once a year, and then not without blood and incense—in this so sacred a place were these cherubim situated, which were emblems or representatives of the divine and Holy Three, as may be proved by innumerable arguments: upon which I cannot stay now, intending only just to hint to the curious reader, how exactly the devil aped this most hallowed part of divine worship by his oracles, delivered from a tripod, a three-footed seat, situated

in the inner and most sacred part of his temple. And the particular of the inflation of the priests, her being swelled and inspired by the air, will still, to the attentive reader, more confirm this solution of the matter, when he considers, that all true oracles and prophecies proceed from the inspiration of the Holy Ghost πνευμα ἀγίων, the holy air or spirit. This the very learned and ingenious Spanheim delivers as his opinion of the origin of this custom; and another thing which he informs us (nay, and of which he hath given us some coins) is no less observable, that there were frequently tripods amongst the antients, with a serpent rolled round them: so that there he was worshipped in his genuine form: and in confirmation of this we may observe, that Apollo, the God of the temple himself was called Python; nay, and moreover, as he tells us in this place, he had no tripod before this exploit of killing the serpent Python; whence we may observe in return, that there was no oracle or cherubim before the promise to bruise the serpent's head, which yet were immediately set up, soon as that was necessary to be done. See Gen. iii. 15, and 24. And concerning this analogy I have spoken in the 142d note of the hymn to Apollo: in further proof of what was advanced there it may be necessary here to add, that the name Python is directly Hebrew from פֶּתֶן, PeTHEN, an asp or serpent, and a text where the word occurs, is by this Python himself applied to our Saviour. See Matt. iv. 6. which refers to Psalm xci. where we read in the 13th verse. “Thou shalt tread upon the lion and פֶּתֶן Python, the adder or serpent;” which hath an obvious and direct application to this Heathen story of Apollo's destroying the Python. The word occurs in the same sense in many other texts, as you may see in any Hebrew concordance. Leigh, in his Critica Sacra upon the word, explains it, “an aspe, Cockatrice, or the serpent Python, called in Hebrew Petben; which name noteth (by the contrary) the unpersuadableness which this Psalm (the 58th) sheweth to be naturally in that beast. And so the wicked have the title of ἀπειθεῖς, unpersuaded or disobedient. Tit. i. 16.” Unde πύθων, (adds an author quoted by Leigh) quippe qui

- “ Their slimy length involving) tho’ not yet
 “ My darts have pierc’d the monster : Hallow’d truths
 “ Nathless, as from the Delphic laurel fure,
 “ Unerring hear me speak : Far off, far off :—
 “ Quick shall I find thee : Quick my arrows wash 120
 “ In Theban blood : Thine is the impious race
 “ Of that tongue-doughty woman ! Hence nor thou
 “ Profane, not thy Cithæron shall the birth
 “ Of PHOEBUS hallow : Righteous is the God,
 “ And on the righteous only shines his favour.” 125

HE spoke : And thence Latona wand’ring turn’d,
 Sad fighting to Thessalia : (Since in vain
 At Elice or Bura, and at all
 Achaia’s states inhospitable, fought
 The burden’d mother entrance :) There alike 130
 Unfortunate she rov’d : Anaurus fled
 With great Larissa, and fam’d Pelion’s mount :
 Even Peneus too his disregarding waves

Roll’d

qui serpens suæ aspis sacer esset Apollini, & per quem divinationes olim instituerentur. There is, I think, no doubt but the Greek verb *πειθω*, to persuade, comes from *πειθε*, *PeTHEN*, the great original evil persuader or seducer.

Thus as it should seem, we have a complete and reasonable account of this tradition concerning Apollo’s killing the *Python*, and delivering his oracles in the most sacred part of his temple, from a *tripod*. They who are most conversant

in these things will best understand, and most readily excuse the imperfection of my account, which is scarcely any thing more than bare hints to raise the attention, and promote an enquiry into such subjects amongst men far more able and much more at leisure for them than myself. I have forbore enlarging on the physical solution which mythologists give of this exploit of Apollo’s killing the *Python*, because it is so universally mentioned, so well and justly applied.

Roll'd rapidly away thro' Tempe's vale.

NOR touch'd compassion thy relentless heart

135

Steadfast in hate, dread JUNO; when her hands

In supplicating fort extending wide,

Latona thus besought the pitying nymphs:

“ Intreat, ye daughters of the flood, fair nymphs

“ Of Theffaly, try every blandishment,

140

“ From Peneus, from your father to procure

“ A birth-place for JOVE's offspring: Beg him stay

“ His mighty flood!—Ah Peneus, wherefore strive

“ Swift to outstrip the winged winds? No race,

“ No contest claims this speed: Move ever thus

145

“ Thy feet, the ground light-leaving? or now first

“ Do terror and Latona bear thee on,

“ And

Ver. 139. *Intreat, &c.*] This whole speech of *Latona* to the nymphs is truly beautiful: the elegance of the expressions and the admirable breaks in the sentences greatly commend the author's judgment and genius. The last line in the original,

Ωμοτοκῆς ὠδίας ἀπηρτίσαντο Λαίναϊ,

is peculiar: the word *ωμοτοκῆς* refers to a commonly received opinion amongst the antients (of which you may read in *Pliny* and other naturalists) that the lioness never brings forth but once, the parts necessary to generation being always torn away through the violence of her agonies in bringing forth: as their opinion seems not founded in truth, I have used in the translation, a word, which will either serve that sense, or the general one, if this be not as re-

ported: the author uses the word *ὠδίας*, for the produce of the birth, and I have endeavoured to retain his manner of expression; it is said in the 39th chapter of *Job* ver. 3. of the wild-goats of the rock, “that they bring forth their young ones, they cast out their sorrows—and I observe, in the *Septuagint*, the very same word, which we have in *Callimachus*, is used—ΩΔΙΝΑΣ δὲ αὐτῶν ἐξαποσείδεις,—nay, it is used three times in the compass of three verses: the mode of expression being so similar, would incline one to believe that *Callimachus* borrowed it from the *LXX* translation, with which we must remember, he could not but be acquainted. *Spanheim* observes judiciously from *Bochart*, that this opinion of a lioness never bringing forth but once is sufficiently refuted by the sacred Scriptures, particularly the 19th chapter of *Ezekiel*, and the 2d chapter and ver. 12. of *Nahum*.

- “ And to thy flight add wings?—He hears me not,
 “ Too abject for regard! Ah me, my load,
 “ Where shall I bear thee?—For my slacken’d nerves 150
 “ And yielding sinews to the birth give place!
 “ Oh Pelion, happy Philyra’s retreat,
 “ Stop thou thy course: oh stop:—Thou not receive
 “ Jove’s offspring,—when amidst thy mountainous shades
 “ The famish’d lions torn in labour finds 155
 “ Safe shelter to cast forth her dolorous birth!”

THE piteous river-god uprear’d his head,
 Bedew’d with tears, and tenderly replied:

- “ Heaven witness, oh Latona, I thy pangs
 “ Behold not unregarding: But what power 160
 “ Than dire Necessity more strong? These waves

“ Thou

Ver. 161. *Necessity*, &c.] The antients had universally this opinion of *Necessity*, that she was the strongest of the deities, nay, and even superior to *Jove*: of whom *Orpheus* says,

Δεινὴ γὰρ Ἀνάγκη πάντα κρατεῖ.

Dreadful *Necessity* commands and governs all.

Frischlinus prettily enough observes, that in this resolution of *Peneus*, rather to suffer every evil which *Juno* could afflict, than basely to desert a friend in the utmost distress and necessity, we have the picture of a good man, who, by no men-ces, evils, or dangers suffers himself to be moved from his steady purpose of honesty and virtue:

*Si fractus illabatur orbis,
 Impavidum ferient ruinæ.*

He has well observed too, that in the last line of this speech there seems a contradiction; for how should *Latona* implore the assistance of *Lucina*, when as yet, she was not born, since *Diana* and *Lucina*, as is universally agreed, were the same? This difficulty is solved by *Pausanias*, who tells us, that there was another *Lucina*, different from *Diana*, the daughter of *Juno*: who coming from the *Hyperboreans* assisted *Latona* in her labour: *Homer*, in his hymn to *Apollo*, “represents *Lucina* as detained by *Juno* from succouring *Latona*.” *Diana*, we may remember (hymn to *Diana* ver. 31.) makes this petition to her father, that she should assist women in travail: nay, and *Juno* herself was fild so to do.—*Juno Lucina*, *ser epcm*, we read in *Terence*. But the antient fables are strangely mixed. See hymn to *Diana*, note 310.

“Thou know’st to other births have oft supplied

“Ablution grateful : But who dare defy

“The thund’ring threats of heav’ns avenging queen ?

“View from yon mount how dread a centinel 165

“Frowns, menacing destruction, who with ease

“Cou’d totally subvert my deep foundation ?

“What wilt thou then ?—Say, can it please thy soul

“That wretched Peneus perish ? Be it so :

“Let come what will come : Gladly for thy sake 170

“Even I will suffer : Tho’ of streams most mean,

“I steal along contemn’d, or quite forgot

“My weed-grown channel mourn for ever dry.

“Come then—what more remains ? Invoke Lucina.”

Speaking, he stop’d his rapid current. MARS 175

Pluck’d from its roots Pangæus, and uplifts

The

Ver. 175. *Mars*, &c.] I should pay an ill compliment to the reader’s judgment to observe the poetical and obvious beauties of this passage : I shall only produce a few lines from *Milton*, which I have had an eye to in the translation, the excellence and sublimity of which deserve all praise :

From their foundations loosening to and fro,
They pluckt the seated hills, with all their load
Rocks, waters, woods, and by the shaggy top
Uplifting bore them in their hands.

PAR. LOST, b. I. ver. 643.

An excellent criticism on which the reader will find in Mr. *Addison*’s papers on *Milton*. — It may be necessary to remark in explanation of the action mentioned by our author, that striking the shield with the spear amongst the foldiers was formerly a mark of anger : which is well illustrated by these words of *Amm. Marcellinus*, *Militares omnes horrendo fragore scuto genibus illidentes, quod est prosperitas indicium plenum, nam contra cum Hastis clypei feriuntur, Iræ documentum est & doloris.* So *Claudian*,

Jucundaque

The mighty mountain by its shaggy top,
 About t' o'erwhelm the flood : Yet first his voice
 Horribly stern loud thunder'd from aloft ;
 And struck with pond'rous lance, his brazen shield 180
 Rung with rough clangor jarring : Offa's mount
 With the Cranonian fields, and Pindus' dales
 Refounded trembling : All Thessalia
 Astonish'd at the noise tumultuous shook.
 As when the giant shifts his weary side, 185
 Briareus, troubled Ætna's groaning mount
 (His torturing load) disturb'd in each recess
 Roars to its fiery center : All o'erturn'd,

Vul-

*Jucundaque Martis
 Cernimus, insonuit cum verbere signa magister :
 Mutatoque edunt pariter tot pectora motus,
 In latus adlisis Clypeis, aut rursus in altum
 Vibratis ; gravis parma sonat Mucronis acutum
 Murmur.*

where, as *Spanheim* well observes, the *Martis adlisis Clypeis*, and *Mucronis acutum murmur*, are excellent explanations of the *Greek* poet.

Ver. 189. *As when, &c.*] The best commentary upon this passage that I can think of, is the following description from the 3d *Æneid* of *Virgil*. l. 571.

Horridis juxta tonat Ætna ruinis, &c.

But Ætna roars with dreadful ruins nigh,
 Now hurls a bursting cloud of cinders high, }
 Involv'd in smoaky whirlwinds to the sky : }
 With loud dislosion to the starry frame,
 Shoots fiery globes, and furious floods of flame :
 Now from her bellowing caverns burst away
 Vast piles of melted rocks in open day.

Her shatter'd entrails wide the mountain
 throws,
 And deep as hell her burning center glows.
 On vast *Enceladus* this pond'rous load
 Was thrown in vengeance by the thund'ring
 God :

Who pants beneath the mountain and expires
 Through openings huge the fierce tempestuous
 fires :

Oft as he shifts his side, the caverns roar,
 With smoke and flame the skies are cover'd }
 o'er,
 And all *Trinacria* shakes from shore to shore. }

PITT.

The critical reader will find an excellent defence of this passage in Dr. *Tapp's* notes. And I suppose his criticism upon *mutat* is better established by *Callimachus* his — *ὡς ἔργον ἐπὶ τοῦ αἰθέρος κινεῖται*.—which is exactly *Virgil's* *mutat latus* : of *Vulcan's* works in mount *Ætna*, the overturning of which our poet mentions, *Virgil* again, in his 8th *Æn.* speaks, as quoted, hymn to *Diana* ver. 68.

Vulcanian forges, Tripods, massy works
 Harsh clash together falling: From the God's 190
 Terrific Shield like discord rung. Nought mov'd
 Firm to his purpose Peneus stood resolv'd,
 And stop'd his rapid current; when the God
 In grateful fort Latona thus addrest:
 " Rest safe, kind Peneus; deem not, ought of ill 195
 " That thou for me shalt suffer: Nor shall thus
 " With ruin thy compassion be repay'd:
 " Rest safe; thy merit shall not want reward."
 So saying, various toils mean time endur'd,
 The sea-girt isles she fought, successless still; 200
 Not even Corcyra's hospitable shores,
 Nor fam'd for friendly ports th' Echinades
 Dare give the wanderer entrance: From the brow
 Of lofty Mimas Iris pour'd her threats,
 And every island trembling heard and fled. 205
 And now prepar'd Chalciope's retreat
 Old Meropeian Cos, to seek: thus spoke
 Her son's command prohibiting: " Not here
 " My

Ver. 208. *Not here, &c.*] We may admire the address and elegance of the poet in these delicate and refined compliments, which we see he takes every opportunity to pay his prince. See

hymns to *Jupiter* and *Apollo*; yet we cannot but stand amazed at the gross absurdity of the heathens, worshipping, addressing and adoring these poor perishing kings as Gods—*Θεοι αλλοι*—nay,

- “ My mother, must thy son be born : these climes
 “ Tho’ I nor disapprove, as amply crown’d 210
 “ With golden plenty : nor envy the renown
 “ Of thy APOLLO’S birth. But from the Fates
 “ To these blest realms another God is due,
 “ Of the great Soter race the brightest star,
 “ Immortal Philadelphus ; at whose throne 215
 “ Shall either continent and every isle,
 “ (Far as from whence up the high steep of heav’n
 “ The fiery couriers bear the Sun’s bright car,
 “ To where i’ th’ western world their journey ends)
 “ Nought murmur to bow down, and nought refuse 220
 “ To own that Macedonian’s sway, whose soul
 “ Shall bright reflect his godlike father’s virtues.
 “ Hereafter shall a common contest claim
 “ Our force united : when from th’ utmost west
 “ Another race of Titans shall spring forth, 225
 “ In multitude like flecks of falling snow,

“ Or

to these *Ptolemies*, we are informed, divine worship was paid, and flatteries beyond imagination fullsome. I have, for a very obvious reason given in the 214th line, to the original

ΣΑΩΤΗΡΩΝ ὑπατον γινος.

the turn of a proper name or appellation, chusing rather, and I think more justly, to render Σαω-

τηραν, by *Soter*, than *Saviour*. When *Callimachus* speaks of either continent, ver. 216. ἀμφοτέρῃσι Μισσηία, he speaks agreeable to the sentiments of the antients, who divided the world into two parts *Asia* and *Europe*. Concerning this prince, the reader will hear more in the *Encomium* of *Theocritus*, which I have given purposely to explain these passages.

- “ Or as the stars that in the æther feed
 “ Innumerable—flashing dire o’er Grecia’s realms
 “ The sword barbarian; and the Celtic Mars
 “ In all his fury rousing! loud laments, 230
 “ From Delphic towers, and Locrian battlements,
 “ From fields Criffæan, and each state alarm’d,
 “ Shall eccho round: the neighbour swains shall view
 “ Th’ adjoining harvests blaze—and scarcely view
 “ Ere the devouring fire shall seize their own. 235
 “ Now shall they see, with horrible dismay,
 “ The hostile phalanx round my temples marshall’d:
 “ Now, midst my holy tripods, helms and shields
 “ And all the bloody implements of war,
 “ Unhallow’d and abominable! Cause 240
 “ Of future desolation to the throng,
 “ Mad

Ver. 226. *Or as, &c.*] The original is,

—Η ἱσαριθμοὶ
 Τερεσιω, πνικὰ πλεῖστα κατ’ ἡέρα Βουκολεῖνται.

Where, as Madam *Dacier* has well observed, the word Βουκολεῖνται is well explained by *Virgil*.

Polus dum sidera pascit.

ÆN. I.

in which she observes, it is *certo certius*, that *Virgil* had his eye on this passage of *Callimachus*. We must remember in explanation of both authors, that the antients were of opinion,

that the stars were fed and supported by the *air*, and the several moitures exhaled from the earth and sea. See hymn to *Diana*, note 231. where we find that notion applied even to the *Moon*. *Lucretius* confirms this, by saying, *Unde Æther sidera pascit*. Concerning the remarkable historical event, so elegantly introduced by our author, and so much to the honour of his prince, historians are copious, so that it would be superfluous to speak of it here: the reader may consult either *Justin* or *Pausanias* amongst the antients, or amongst the moderns, our late excellent *Universal History*, where he will be fully satisfied.

- “ Mad to profane APOLLO’s sacred feat
 “ And wage vain war with heaven ! Of those arms
 “ Part for my prize I claim : and part, great king,
 “ Thy labours shall reward : all those that strew 245
 “ The bloody banks of Nile, fall’n from the hands
 “ Of vanquish’d owners, breathing out their souls
 “ In fire and wild confusion ! these shall be
 “ The meed of thy illustrious toils ! such truths
 “ Prophetic I pronounce : in after times, 250
 “ Thou, Ptolemy, shalt grateful honours pay :
 “ And blest the unborn augur of thy fame.
 “ Thou too, oh mother, aid the sacred purpose :
 “ O’er the rough waves a well-known island roams ;
 “ Yet unconfined, like flower of Asphodel 255
 “ That yeilds to every blast, it wanders wide,
 “ As winds and waves direct its doubtful course,

“ Boreas

Ver. 254. O’er, &c.] Madam *Dacier*, in her notes, gives us the following antient epigram upon *Delos* :

*Delos jam stabili revincta terrâ,
 Olim purpureo mari natabat
 Et moto levis hinc & inde vento
 Ibat fluctibus inquieta summis :
 Mox illam geminis Deus catenis
 Hac alta Gyro ligavit, illac
 Constanti Myconæ dedit tenendam.*

Homer’s *Odyssey*, sufficiently explain the description and account given of the island by *Callimachus*.

So roll’d the float, and so its texture held,
 And now the south, and now the north bear
 sway :
 And now the east the foamy floods obey,
 And now the west-wind whirls it o’er the
 sea.

POPE b. 5. ver. 420.

This epigram, with the following lines from

“ Boreas or Aufter, or th’ uncertain flood.

“ Thither thy burden bear : the willing ifle 260

“ Shall to Latona gladly grant admittance.”

He said : the ifles retiring fought their place

Obedient to his word ; Afteria then,

Of hymns divine regardful, to behold

The facred choir of Cyclades, came down 265

In happy hour from fair Eubæa’s coasts,

Encumber’d in her courfe with burdening weeds

From rough Geræftus gather’d : in the midft

She flood : and with a generous pity touch’d

At fair Latona’s forrows, quick confum’d 270

The

Ver. 263. *Afteria*, &c.] The original is,

Ασερην φιλομολπε, συδ’ Ευβοιῃθε κατῃεις
Κυκλαδας οφομενη περιγηιας, ὅ τι παλαιον
Αλλ’ ἐτι τοι μετοπισθε Γεραισιον εἶπετο Φυκος.
Ἐγὼ δ’ ἐν μεσσησι κατοικτηεσσα δὲ Λητω
Φυκός απαν καταφλεξας· ἐπει περικαινο πυρ
Τλημοι υπ’ ὠδνεσαι βαρυνεμενην ορουσα.

of which I have given the best translation I was able: though I am by no means clear in the sense of this most difficult and perplexed passage: it has been too hard for all the commentators, who cannot tell what to make of the ΠΕΡΙΚΑΙΕΟ ΠΥΡΙ, its *burning round with fire*, which *consumed* this sea-weed, Φυκος απαν καταφλεξαι. *Spanheim* has given some of the best hints towards its explication, which I will extract from him, and then we shall be the better enabled to judge: “ A learned Man thinks, says he, that this is spoken in allusion to the barrenness and badness of the soil in *Delos*, &c. But that this cannot be the meaning of the words sufficiently appears from the reason (which is immediately added) of *this weed’s being burnt up by*

Delos; namely, because the island burnt all around with fire, beholding the *pangs* of *Latona*, &c. ἐπει περικαινο πυρι, &c. In that therefore, from *Callimachus* himself it is plain, the whole reason of the thing is placed: *Delos* amongst its antient names, such as *Afteria*, *Ortygia*, &c. (of which we have spoken before) was formerly called also *Pyrpoles* or *Pyrpiles*, fire being first invented or found out there according to *Pliny*, and so *Solinus* says, that it was called *Pyrpole*, quoniam ἔ ignitabula ibi ἔ ignis inventa sunt. To which antient name of *Delos*, and this account of its original, *Callimachus* undoubtedly refers in this place; where he says, that all the sea weed brought with *Afteria* or *Delos* from *Geræstus*, a promontory of *Eubæa*, was burnt up by it, because περικαινο πυρι, quandoquidem igne flagraret circumquaque, &c. and not referring to this account of *Pliny’s* and of *Solinus*, has been the reason why so many learned men have been unable to clear up the passage.” So far *Spanheim*; the reader may remember that in a former note (note 61.) it was observed from *Solinus*, “ that

The weeds impeding : for indignant flames
 Burnt round her shores, the suffering pangs to view
 Of female anguish : “ Wreak, dread queen, she cried,
 “ Oh JUNO, wreak on me, what vengeance best
 “ Shall suit thy soul : thy threats shall not disarm 275
 “ My honest purpose : come, Latona, come :
 “ Afteria, waits thee gladly.” Thus her toils
 The wish’d for end obtain’d : beside the banks
 Of deep Inopus (whose proud current wells
 Most rapid, when from Æthiopia’s rocks 280
 The Nile descending deluges the land :)
 Her wearied limbs she lay’d, the crowded zone
 Unloosing ; while against the sacred palm’s

Sup-

“ that *Delos*, after the great deluge, was first of all the places of the earth *illuminated* by the rays of the Sun, and thence had the name *Delos*.” Now it is not impossible that in this intricate passage, there is some *physical* allusion to something of this sort ; for as *Delos* was the birth-place of the Sun, *Apollo*, it may properly enough be said to *burn around with fire* : and as the solar fire *purges* and destroys all corruptible and noxious principles, and promotes vegetation, there may possibly be some allusion hereto in its burning up and consuming the *sea-weed*. And we may remember *Delos*, though barren before *Apollo* was born in it, afterwards became remarkably plentiful and fruitful. I observed, that in this whole affair of *Latona’s persecution*, &c. there was a manifest allusion to natural things (note 81.) *Phurnutus* confirms that opinion, who makes *Latona* to signify the night or dark *Chaos*, from whom by *Jupiter* the *athe-*

real fire sprung *Apollo* and *Diana* ; as the reader will find at large in the conclusion of this hymn : and a note in the appendix on this passage will perhaps set it in a clearer light.

Ver. 283. *Palms*, &c.] Concerning this *palm-tree* at *Delos*, so famed for its antiquity, you may read in almost every classic writer : why it was peculiarly dedicated to *Apollo* was observed in the hymn to that deity, note 5. and it deserves particular attention in confirmation of what was said there, that the *mother* of the God of *light* should *recline against* this *tree*, and be herself *supported* by that which is the emblem of *support*. Some have said, that *Apollo* was brought forth between an *olive-tree* and a *palm*, a tradition remarkable enough : *Ovid* mentions it.

*Illic incumbens cum PALLADIS ARBORE
 PALMÆ*

—Edidit incitâ geminos *Latona* novercâ.

Supporting trunk reclin'd, with bitterest pangs
 She groan'd distrest ; and big cold drops distill'd 285
 Adown her fainting body to the ground.
 Breathless amidst her throes, " My son, she cried,
 " With intermitted fervency, ah why
 " Thus grieve thy tortur'd mother ? when to thee
 " A kindly isle the wish'd reception grants : 290
 " Be born, be born, and ease thy mother's pangs."
 BUT long the deed from JUNO to conceal
 'Twere vain to hope : for trembling with the tale
 Her watchful Iris fled, and while her breast
 Big pants with conscious fear, " Oh queen, she cried, 295

OFT

We see there is no mention made of *Diana*, who according to her own account (Hymn to *Diana* ver. 34.) was brought forth without any pain to her mother : the difficulty was to bring forth the *Sun*, the *Moon* lives but from him, if we may so say. The description of this labour of *Latona* has justly obtained universal praises.

Ver. 295. *Oh queen*, &c.] The excellence of *Callimachus* in keeping up the characters of his several personages is much to be admired, and it will appear by no means in a better light, than by comparing the conduct of *Mars* on the reception which *Peneus* was about to give to *Latona*, and this of *Iris*, on *Asteria's* receiving her: the speech of *Iris* is very excellent, and the art of her address much to be commended. We may just observe our author's philosophical accuracy in thus appropriating *IRIS* or the *Rainbow* to *Juno* or the *Air* : *Homer*, in his hymns, makes *Iris* a friend of *Latona's*, as does *Lucian* in his dialogues. But "*Callimachus*, says *Frischlinus*, respects the the nature of the *air*, in which the *Rainbow*,

Iris is represented : for by *Juno* nothing else is understood than the *AIR*, as the name in the *Greek* proves, for *HPA* (*Juno*) by *Metathesis*, is *AHP*, the *Air*." But we may observe, that *Homer* is not far from the philosophical truth, since we all know, that the *rainbow* is produced by the assistance of the *Sun*, and therefore, in his hymn, he might properly enough make *Iris*, the *rainbow*, a friend to the mother of the *Sun*. Concerning this phenomenon the writings of all the philosophers are full ; and divines too are not wanting, who explain to us this symbol of grace given to *Noah*, and gloriously displayed around the head of the *Redeemer*. See *Ezek.* i. 28. and *Rev.* iv. 3.

The simile which the reader finds after this speech of *Iris*, deserves particular attention. The *micat auribus* of *Virgil*, in his famed description of the horse, seems borrowed from this passage of *Callimachus*,

— Οὐατα δ' αὐτῆς
 Οἶθα μάλ' —

*

The

" Majestic, all-ador'd, whose pow'r supreme
 " Not I alone, but all confefs : of heav'n
 " Dread empress thou, sister and spouse of Jove ;
 " Nor fear we ought from other female hand !
 " Yet for thy rage hear cause : Latona's birth
 " A little isle presumptuous dares admit !
 " The rest all fled : but this, of all least worth,
 " Afteria sweeping refuse of the main,
 " Even this invited, this receiv'd thy foe !
 " Thou know'st the rest : but pass not unreveng'd
 " Their Quarrel, who o'er earth thy mandates bear."

300

305

Speaking she fate beneath the golden throne :

And as a faithful dog, when from the chace

DIANA rests, sits watchful at her feet,

While still erect its sharp ears list'ning stand,

310

And wait each whisper of her voice : so fate

Thaumantian Iris : nor when sleep itself

Spreads o'er her weary lids his downy wings,

Her duty ought foregoing : by the throne

Her head she leans reclining, and thus laid

315

Oblique,

The poets generally assign *wings* to sleep as here, ver. 313. but wherefore, is not so generally understood : by referring to *Spanheim's* note on the place, you will find a fine image

of *Somnus Alatus*, the God of sleep with wings, which is extremely curious, and well explains the expression of *winged*. See also *Spence's Prometheus*, Pl. 36. Fig. 2.

Q

Oblique, short slumber and disturb'd she shares ;
 Her circling zone not daring to unbrace,
 Nor loose the winged sandals from her feet,
 Left sudden JUNO's word shou'd claim her speed.

BUT, warm resentment rising in her breast, 320
 Thus JUNO vents her ire : “ In fort like this
 “ Ye vile reproaches of licentious JOVE,
 “ May ye in fearful secrecy conceive
 “ And thus in secret shame produce your births !
 “ Nor find a shelter to conceal your pangs, 325
 “ Base as receives the veriest abject wretch
 “ Of human race, birth-tortur'd : but on rocks
 “ And desert cliffs unpity'd, unreliev'd,
 “ Thus like the monstrous Phocæ yeon your brood.

“ And

Ver: 321: *In fort*, &c.] I have been obliged to take a larger compass than is quite proper to explain clearly the author's meaning in this place, which is difficult to be come at, and as it seems to me not perfectly understood by any of the commentators: I understand it in the sense of an execration, and so do not read the passage, as is generally done, with an interrogation ; and herein *Stephens* directed me the way.

Οὕτω νῦν, ὡ Ζηνὸς σκεῖδα, καὶ γαμεῖσθαι
 Λαβεία, καὶ τίκτετε κεκρυμμένα.

Ita, O *Jovis opprobria*—*clandestinas nuptias celebretis*, & *in occulto pariatis* !—*Frischlinus* observes, “ *Notat meretricum partus clandestinos, quos ille non in cœtu fœminarum, ut honestæ ma-*

tronaë, sed in diverticulis & lustris edunt, turpitudini suæ latibula quæritantes. Cujus rei exempla qui nulla habent, Juvenalem Satyr. 6. legant.” The lines following, wherein *Juno* addresses *Asteria*, clear the sense, and shew, that it is an execration, which at first she vents against all the concubines of *Jove*, wishing them such a birth-place, as this wretched rocky desolate island of *Delos*. I am not unaware, that the learned *Spanheim* understands these latter lines somewhat differently ; but I think it will appear to the judicious reader, that I have united, or rather comprehended both senses of the author in the translation ; which yet if I have mistaken, in so obscure and contested a point, it cannot be wondered, and will readily be excused.

“ And sure Afteria’s favour to my foe 330
 “ Cannot much rouse my vengeance : since her shores
 “ Barren and desolate can but afford
 “ A wretched hospitality ! Yet prone
 “ To fury tho’ I were, this wou’d difarm
 “ My steadiest purpose, that her virtue scorn’d, 335
 “ Tho’ courted, to ascend my sacred bed,
 “ And to Jove’s arms preferr’d the briny deep.”
 She spoke : when from Pactolus’ golden banks
 APOLLO’S tuneful songsters, snowy swans,
 Steering their flight, seven times their circling course 340
 Wheel round the island, caroling mean time
 Soft melody, the favourites of the Nine,
 Thus ushering to birth with dulcet sounds
 The God of harmony : and hence sev’n strings
 Hereafter to his golden lyre he gave : 345

For

Ver. 339. *Snowy swans*, &c.] I have before observed, that swans were dedicated to *Apollo*, and hinted at the only probable reason I can find for it. (See hymn to *Apollo*, note 94.) and am pleased to find that able mythologist *Phurnutus*, confirm my opinion. ΔΙΑ ΤΕΤΟ ΚΑΙ ΠΡΟΣ ΑΥΤΩ Ο ΚΥΚΝΟΣ, τῷ μεσικοτάτῳ, καὶ λευκοτάτῳ ἀμὲν εἶναι τῶν ὀρνέων.
 “ For this reason is the *swan* sacred to *Apollo*, because it is the most musical and most *white* of all birds.” See c. 32. As to the other parts of this description they are so clear, I suppose, they need no explanation : we have only to refer to the beginning of things, and the *perfection*

of the number *seven*, and we shall see the whole mystery, remembering that the original *Hebrew* שֶׁבַע signifies *perfection* and *fulness*, as well as *seven*. *Apollo*’s lyre consisted of *seven* strings : *Lyrâ Apollinis chordarum septem* (says *Macrobius*, sat. l. i. c. 19.) tot *cælestium sphaerarum motus præstat intelligi, quibus solem moderatorem natura constituit*. And as this lyre represents the seven spheres, the harmony of which the *Sun* regulates and conducts, hence we see plainly the original of the *harmony* of the *spheres* so much talked of.

For ere the eighth soft concert was begun,
 He sprung to birth—the Delian nymphs aloud
 All grateful to Lucina tun'd the hymn,
 The sacred song rejoicing ! Æther hears
 And from his brazen vault returns the sound 350
 Exulting ; perfect glory reign'd : and Jove
 Sooth'd even offended JUNO, that no ire
 Might damp the gen'ral joy, when Sol was born.
 Then, Delos, thy foundations all became
 Of purest gold : the circling lake, the flood 355
 Of deep Inopus roll'd the splendid ore
 Adown their glittering streams : and golden fruit
 On golden stems thy favour'd olive bore.
 Thou too from off the golden soil uprais'd
 The new-born God, and fondling in thy breast 360
 Thus spoke ;—" See thou, Oh earth, so richly blest,
 " Thou fertile continent, and ye full isles
 " Who boast such num'rous altars, shrines, and states,
 " I am

Ver. 354. *Then, &c.*] *Homer* gives the same account of this affair, and tells us, that all became *golden* at *Delos* upon the birth of the *Sun* ; no difficult matter to account for, especially if we refer to the hymn to *Apollo*, ver. 52, and note. *Callimachus* says, that the island *Delos* took

Apollo from the ground, the *golden soil* ; upon which *Spanheim* observes, that it was always usual to lay infants, when first born, upon the earth, by which they acknowledged it the common parent and nourisher : after which they were taken up and delivered to the parents.

" I am that poor uncultivated isle
 " Despis'd and barren ; yet observe, from me 365
 " Delian Apollo scorns not to receive
 " An honour'd name : and hence no other clime
 " From any God shall equal favour share :
 " Not Cenchris by her Neptune so belov'd,
 " By Hermes nor Cyllene : nor by Jove 370
 " Illustrious Crete : as DELOS, happy isle
 " By her APOLLO : steadfast in his love
 " Here will I fix, and wander hence no more."
 She spoke ; and to the God, her snowy breast
 Unfolding, gave sweet nurture : o'er the babe 375
 Enamour'd smiling with paternal love :

Hence,

Ver. 374. *Her snowy breast, &c.*] *Homer*, in his hymn to *Apollo*, gives a very different account of this matter, informing us, that *Apollo*, immediately after his birth, was not fed with milk like other infants ; but had *nectar* and *ambrosia*, the meat and drink of the Gods, immediately brought him by *Themis* :

Οὐδ' ἀρ' Ἀπολλωνα χρυσαιοῖα θησατο Μητήρ,
 Ἄλλα Θεοὺς νεκταρ τε καὶ ἀμβροσίην ἐρατεινὴν
 Ἀθανατῶν χερσὶν ἐπιρξάτο· χαίρει δὲ Διτῶ.

Nor milk to *Phæbus* with his golden locks
 Did fair *Latona* give : but *Themis* brought
 To his immortal hands the heav'nly food
 Of deities—ambrosia and nectar ; joy
 Fill'd his glad mother.

" Because, probably, the *Sun* or *Apollo*, as the *producer* and *nourisher* of all things on earth, cannot be supported by *earthly* aliment, but heavenly only. To say nothing of the *Stoics*,

who, according to *Plutarch*, averred that the *Sun* was nourished and even kindled by the *sea*." So far *Spanheim*, in which he refers to that curious treatise of *Plutar. h's*, Περὶ Ἰσίδος καὶ Ὀσπιδος, which is rendered into *English* by Dr. *Squire*, in whose translation, p. 14. we read—
 " Nor can we suppose it their opinion, that the *Sun*, like a *new-born* infant, springs up every day afresh out of the *lotus* plant. It is true indeed they do characterise the *rising-sun* in this manner ; but the reason is, that they may hereby signify to us, that it is *moisture* to which we owe the first *kindling* of this luminary." It may be worth the reader's while, desirous of further improvement in these speculations, to read the whole treatise. And by the way we may observe, that the word *lotus* is derived from the same *Hebrew* word as *Latona*, *Lot*, &c.—as noted, ver. 18. of this hymn : a remark worth the reader's attention.

Hence, holiest of islands, thou wast call'd

The nurse of PHOEBUS : privileg'd from death,

From bloody MARS, and wild BELLONA's waste,

Who ne'er destructive tread thy hallow'd plains.

380

But from the subject world primitival tenths

Are

Ver. 378. *Privileg'd from death, &c.*] It was never permitted any person to *die*, or to bring forth, in *Delos*; and the great veneration paid to the island by the whole world preserved it from the danger of war. Whenever any were sick they were carried into a little island just by, called *Rhenea*, where they buried. And to this our author alludes in the lines above. *Frischlinus* remarks a saying of *Pausanias*, the son of *Cleombrotus*, to this purpose: who replied to the *Delians* upon a dispute between them and the *Athenians*, concerning the property of the isle, when they observed this particular that no women were delivered, nor dead buried, in their isle. — “How then can this be your country, in which no one of you hath *been*, nor will *hereafter be*?” *In qua neque fuit quisquam vestrum, neque futurus est?*

Ver. 381. *But primitival tenths, &c.*] *Callimachus* here informs us of a very remarkable particular in the worship of *Apollo*, “the sending him the *first-fruits* and *tenths* by every nation in the world, and from the inhabitants of every part of the globe,” to each of which the influence of the *Sun* extends, and from all of which at this birth-place of his he demanded, and obtained, an acknowledgment of his universal dominion. It appears impossible to give any tolerable solution of this custom, unless we refer to the *Sun*, and his universal influence. The custom of offering *first-fruits* is, without doubt, extremely antient, prior to *Moses*, and as old as the fall: when *Cain* brought of the *fruit of the ground*, and *Abel* of the *firstlings of his flock*: the one a *bloody*, and so an *acceptable sacrifice*; the other only of the *fruit of the ground*, *curst* and not *redeem'd*. And in reference to this bloody offering, the learned commentators upon our author observe, that in the original there is

mention of more than the sheaves, and therefore I have translated it (ver. 390.)

The holy sheaves and mystic offerings bear.

Οἱ μὲντοι καλάμη τε καὶ ἱερὰ δαγμάτα πρῶτοι
ἀσάχων. —

In these sacred *handfuls*, or bundles of corn, they aver, that the bloody offering was wrapped up to preserve it, which is confirmed by a passage from *Herodotus*, who says, that the *Delians* speak of *IPA* ἐνδεδεμένα ἐν καλάμη πύρων ἐξ ὑπερβορέων φερόμενα, — *sacred things bound up in a sheaf of wheat*, brought by the *Hyperboreans*, upon which *Spanheim* adds, that *IPA* is commonly used for *vic-tims* that are offered in sacrifice, or for parts of them (*ἀπαρχαίς*) *first-fruits*. The reader will find much to this purpose in the notes of that learned commentator: the custom however seems from hence sufficiently plain, and, with a reference to the *first-lings*, and *first-fruits* mentioned in scripture, easy to be resolved: since these were payed to the *Sun*, the emblem of the true *Sun* of Righteousness, who was sacrificed for the *sins of the whole world*, the *first-born* of every creature, and the *first-fruits* of the dead. In a work called *Bibliotheca Biblica*, printed at *Oxford*, many hints of this kind are fully explained; the reader, amongst other parts, may consult vol. 3. p. 42. *Spanheim* observes, that this universal regard and tribute, paid by all nations to *Apollo* or the *Sun*, at *Delos*, was something similar to the veneration paid to the temple of the true *Sun* at *Jerusalem* by all the *Jews*, inhabiting every part of the globe. See his note. And when the *light of the world* was born, wise men from the most distant parts, led by his *star*, came to worship him and to present their *gifts* and *offerings*, the *first fruits* of the gentiles.

Are sent to Delos : while each pious state
 Unites with sacred joy to celebrate
 The gen'ral feast ; states flowing from each clime
 Of the well-peopled globe, from east and west, 385
 From Arctic and Antarctic pole—where heav'n
 The virtue of the habitants rewards
 With length of days : these to the Delian God
 Begin the grand procession ; and in hand
 The holy sheaves and mystic offerings bear ; 390
 Which the Pelasgians, who the founding brads
 On earth recumbent at Dodona guard,

Joyous

Ver. 388. *These, &c.*] The author here describes the procession of this holy offering, which he tells us comes first from the dwellers at the antarctic-pole, the Hyperboreans, and so is conveyed through different hands to Delos. *Pausaniās* has a passage which well explains our author—" *In praesensibus autem (Atticæ pago) Apollinis est templum, quo HYPERBOREORUM primitias mitti tradunt; eas enim Hyperborci Arismaspi committunt, Arismaspi Iliodonibus; ab iis acceptas Scythæ Sinopen; inde ad praesenses Græci deportant; eas deinde Delon Athenienses mittunt.*" lib. I. p. 59.

Ver. 392. *Dodona, &c.*] This oracle of Jupiter's at Dodona was of a very singular kind, supposed to be the most antient of all the oracles of Greece, prior to the flood, but restored by Deucalion, according to the tradition, after it. The scholiast upon the 16th Iliad, 233, &c. gives this account of it—Τῆς δὲ ἐν τῇ Δωδωνῇ Διὸς λόγος, &c. What is the story of this Dodonian Jupiter, and what is the place from whence he received this name? To which he answers, from a very antient author, *Thrasylulus*, that *Deucalion* after the flood, which happened in his time, having

got safe upon the firm land of Epirus, preached or prophesied in or by an oak — ἐμαντεύετο ἐν τῇ ὄκῳ — and by the admonition or counsel of an oracular Dove, having gathered together such as were saved from the flood, made them to inhabit together in a certain place or country, which, from Jupiter and Dodona, one of the Oceanides, they called Dodona." Thus far the scholiast. The reader cannot but observe the remarkable references herein to the affairs of Noab, of which this doubtless is a plain heathen tradition. Concerning the oak, see hymn to Diana, note 224. What the dove signifies we may understand by Noab's dove sent from the ark; the tradition is remarkable, that this dove flew from the lap of Thebe, or, as others, from Thebes, the very name of the ark in the Hebrew תִּבְרָת Thebe, to Dodona, which is a compound word from דָּוָר and דָּוָנָי, *Dod* and *Adonai*, so *Dodonai*, as will appear from an author, who has fallen into my hands while I am writing this; and whom I will produce at the end of the hymn, as not having room for him here. The Pelasgians, Πηλασγοί, were the descendents of, and had their name from Phahg

Joyous receive, and to the Melians care

The hallow'd gifts consign: whence o'er the fields

Lelantian pass'd, to fair Eubœa's shores

395

At length arriv'd, a ready passage wafts

The consecrated off'ring to the shrine

Of Delian Apollo. Of the north,

Chill

or *Peleg* אֶלֶג. See *Stillingfleet's Origines Sacræ*. The tradition of the *Dodonean* oracle, that it was prior to the flood, but restored by *Deucalion*, is similar to what the *Jews* deliver, that the altar upon which *Noah* sacrificed after the flood, was the same which *Adam* had built after the fall, whereon *Cain* and *Abel* offered their oblations—and whereon also *Abraham* offered, &c. See *Bibliotheca Biblica*, vol. 1. p. 227, &c.

In ancient times, and at the beginning, the oracles were delivered by the murmuring noise of a fountain at the foot of an *oak*, and also from the *oaks* themselves: but in after times they made use of the brazen *kettle*, of which *Callimachus* speaks, the *sounding brass*, which, whether it were used in delivering oracles, is doubted by some. We have two accounts given us of the reason, why it was said to be always sounding, ἀεὶ ἤχοντο, as *Callimachus* calls it; one, That many of these brazen kettles were so artificially placed about the temple, that by striking one of them the sound was communicated to all the rest. The other, and the most probable, account is, that there were *two pillars* before the temple, on one of which was placed a *kettle*, upon the other a boy holding in his hand a *whip* with *lashes* of *brass*, which being, by the violence of the *wind*, struck against the kettle, caused a continual sound. Concerning this whole matter, see *Potter's Antiq. of Greece*, vol. 1. p. 265. and other writers on *Mythology*. These brazen pillars, &c. seem to have some reference to the two brazen pillars before the temple of *Solomon*, 1 *Kings* vii. 21. called *Icin* and *Boz*, which were representatives of the supporters of this system, and reclaimed by God to himself from the heathen worshippers of those

supporters; of whom it is said, that they send out their sound; *th-y*, namely, the אֱלֹהִים—the *æthers*, the *strugglers*, *light* and *air*, Psalm lxxvii. 17. of whom it is also said, *that their voice and sound is gone out through the whole earth*. Psalm xix. So the *brass* at *Dodona* always *sounded*, and that by means of the *air*, as we observe; where, if the *brass* was an emblem of *light* (as was gold in the temple of God) we have the two agents. And to this the *bells* of gold on the high priests *vestments* joined with the *pomegranates* referred, which were always to send forth their sound when he entered into the *oracle* or *Holy of Holies*. See *Exod.* xxviii. 34. As these have all a mutual connection and application to the same thing (which seems to have been the heathen grand offence) a *worshipping* the *created agents*, which are the *supporters* of, and whose sound or power extends through all *creation*, and is *continually acting*; it seems very reasonable to suppose, that these *ever-sounding kettles of brass*, with their several appendages, refer hither also: and the more attention we give to the remarkable columns before the temple of God, the closer similitude, I am apt to believe, we shall find: bearing in mind, that these brazen *kettles* were of modern invention, compared with the *oracle*, *oak*, *dove*, &c.

Ver. 398. *Of the north*, &c.] *Spanheim* produces a passage from *Rudbeckius* to prove, that this worship of *Apollo* by the *Hyperboreans*, or sons of the north, was the same with the idolatry paid to *Baal-Sephon*; for the word *Sephon* in the *Hebrew* confessedly is the *north*. These are his words: *Hunc vero juxta Græcos auctores, cultum ab Hyperboreis Apollinem, eundem esse cum Baal-Sephon, Deo seu idole, cujus mentio, Exod.*

(Chill Boreas' climes, the Arimaspians seat,)
 The loveliest daughters, Hecaerge blest, 400
 Bright Upis, and fair Loxo, with a choir
 Of chosen youth accompany'd, first brought
 The grateful sheaves and hallow'd gifts to PHOEBUS :
 Thrice happy throng, ordain'd no more to see
 Their native north, but ever flourish fair 405
 In fame immortal, servants of their God !
 The Delian nymphs, whom to the nuptial bed
 Midst melting music Hymen gently leads
 Trembling with am'rous fear, their votive locks
 To these bright daughters of the north consign : 410
 And to the sons the bridegrooms consecrate
 The virgin harvest of their downy chins.

THEE

Exod. xiv. 1. *contendit idem de quo paulo ante, vir ingeniosus ac industrius Rudbeckius Atlant. p. 761. quod nempe Sephon de Septentrione, seu aquilinari plagâ, ab Hebræis dici sit in confesso : atque ita Baal seu Belum septentrionalem, nihil esse aliud quam Apollinem Hyperboreum : Baal enim a Scaldis & in Edda, omnium præstantissimum denotare. Cui & illud suffragari insuper possêt quod a Chaldæis ܒܝܠܝܢ. Sephon, de extremo septentrione ideo dici adferant veteres magistri, quod Sol illic sit velut absconditus, id autem de Hyperboreis transiderunt Melâ, Plinius, &c. eos per semissem Solis luce carere.* Thus that learned and ingenious Commentator ; and the names of these three Hyperborean virgins evidently shew their connection with the Sun, in confirmation of what Spanheim has remarked ;

each being an appellation of the Sun, who is called *Hecaergus* from emitting his rays, or darting them from afar. *Loxius*, from the oblique course, which he annually describes, which the word *Λοξος* signifies, See *Macrobius, Phornutus, &c.* *Upis*, for the same reason that *Diana* was so called, viz. from the splendor and brightness of his face. See hymn to *Diana*, ver. 278. Add to this, that the *Virgins* and young men were to dedicate to these virgins and their companions, their *Hair*, when about to be married ; hereby acknowledging the Sun to be the cause of all fruitfulness and strength, of which the *Hair*, in reference to his rays, was the symbol. See hymn to *Apollo*, note 52, and 60. and also the case of *Samson*, whose strength lay in his seven locks, as mentioned, *Judges* xvi. 17, &c.

THEE bright Afteria (whose rich altars breathe
 Divineſt ſweets to heav'n) the circling iſles
 Encompaſs round, and form a beauteous choir 415
 Not ſilent nor devoid of ſacred ſong :
 But radiant veſper crown'd with golden locks,
 Still views thee hymn'd with grateful harmony.
 The youths, prophetic Olen, chaunt thy lays
 Delighted : while the maids the ſolid ground 420
 Shake with their choral feet : and load with wreaths.
 Fair VENUS' ſacred ſtatue, which, from Crete
 Returning with his peers, kind queen of love,
 Theſeus uprais'd to thee : who, when eſcap'd
 The mazy labyrinth, death's ſequeſter'd feat, 425
 And dread Paſiphaë's offspring by thy aid,
 Grateful around thine altar led the choir
 With ſacred dances to the tuneful harp.
 And hence the ſons of Cecrops annual ſend

The

Ver. 414. *The circling iſles, &c.*] Concerning the *Cyclades*, ſo called from ſurrounding *Delos*, I ſpoke, note 3. *Olen* was a *Lycian*, and compoſed hymns to the honour of *Apollo* at *Delos*. Concerning the ſtatue of *Venus* in *Delos*, the honour paid to it by *Theſeus*, and the yearly ceremony performed by the *Athenians*, all

writers on Mythology are copious. *Thucydides* and *Plutarch* alſo give an account of it, and the *Engliſh* reader will be ſatisfied by conſulting *Potter's Antiquities of Greece*, vol. 1. p. 284. where the archbiſhop refers to this paſſage in *Callimachus*.

The fam'd Theorian vessel, that defies

430

The pow'r of time, for ages still the same.

THEE, ever honour'd isle, what vessel dares
Sail by regardless? 'twere in vain to plead

Strong

Ver. 433. *Thee*, &c.] Here we have a remarkable instance of the veneration paid to *Delos*, which was universal, and of which *Æneas* speaks

*Huc feror : hæc fessos tuto placidissima portu
Accipit : egressi veneramur Apollinis urbem.*

ÆN. iii. 78.

See too *Cicero's* Oration *pro Lege Maniliâ*. *Nos quoque, &c.* But the ceremony, which *Callimachus* speaks of, is very peculiar: the scholiast says, "That it was a custom in *Delos* to run round the altar of *Apollo*, and to strike it with a whip, τυπτειν μαστιγι, and with their hands or arms bound behind them, to bite the olive." The first part of the ceremony is plain enough, and easy to be understood by referring to the hymn to *Apollo*, note 11. and I think the second particular is of the same nature with what we read in 1 *Kings* xviii. of the priests of *Baal*, who leapt upon the altar they had made (which the LXX render διετρεχον, run round, the exact import of our author's phrase :) and they cried aloud, and cut themselves, after their manner, with knives and lancets, till the blood gushed out upon them. The contest here was, whether *Baal*, the light, or the operation of the air could consume the sacrifice or not; so that the idol worshipped was plainly the same with *Apollo* or the *Sun*. See note 408. The running round the altar imported the motion and action of the solar light; the striking with a whip the altar, or cutting themselves with knives, (a more cruel custom) mean while praying to their God, which they did (and they cried aloud and cut themselves, &c.) was a symbolical action, denoting their desire, that he would by the action of his rays, strike, pervade, and cut (as it were) or shew forth his power upon all nature in general, and that sacrifice in particular now before him: and to this, as was observed, hymn to *Apollo*, note 34 and 142. refers the Exclamation

Io Pæan: *Theocritus* speaks of the like custom, which was used by the *Arcadians*, to their God *Pan*, who was the universal nature, and to be struck, pervaded, and cut by these lashes or darts of the *Sun*:

Κην μιν ταυθ' ἐρδοις, ὡπαν φιλε, μη τυ τι παιδεις
Ἀρκάδιοι σκυλλαισιν ὑπο πλευρας τε καὶ ὤμους
Ταυτὰ μαστιγοῦσιν ὅτε κρεῖα τυτθὰ παροῖη, &c.

See *Idyllium* 7. ver. 106. In the account of the *Dodonean kettles* there is mention of a whip of brass, which I suppose refers to the same: and in the *Orphic hymns*, we read, in the hymn to the *Sun*,

— ὦ ελασιππε,

ΜΑΣΤΙΓΙ συν λιγυρῇ τετρασπον ἄρμα δίκων,

Oh charioteer

With founding WHIP driving thy splendid
car

Drawn by four horses.

which seems fully to confirm what has been advanced above: and having thus surrounded the altar of *Apollo*, and by this symbolical action declared their belief in his universal power, they were to bend their own arms behind them, and so to take the *sa red olive* in their mouths; thereby declaring, that not from their own arm or power, which was bound, but from his, whose altar they surrounded, they expected to attain and lay hold of that peace, whereof the olive was always a symbol, see *Gen.* viii. 11. and which, though peculiarly the gift of the true light, *St. John* xv. 27. was yet by the heathens supposed the gift of their material light: the arm is known always to denote power, as scripture and profane writers fully prove, thus it appears, the heathens by this ceremony expressed their belief of obtaining peace and worldly security, by his power, who pervaded all things, and not by any arm or strength of theirs. There are some plain allusions, to this

R 2

abomi-

Strong driving gales, or, stronger still than they,
 Swift-wing'd necessity : their swelling sails 435
 Here mariners must furl ; nor hence depart
 Till round thy altar, struck with many a blow,
 The maze they tread, and, backward bent their arms,
 The sacred olive bite : for such the sports,
 To please thy infant fancy, and divert 440
 With youthful mirth, the Delian nymph devis'd.

HAIL Vesta of the isles, the middle place

For

abomination, in the S.S. particularly in the prophet *Micah*, who says, Thus saith the Lord concerning the prophets, that make my people err : that bite with their *TEETH*, and cry *PEACE*. chap. iii. 5. and in *Zechariab* we read, And a bastard shall dwell in *ASHDOD* (the beloved fire) and I will cut off the pride of the *Philistines* : and I will take away his blood out of his mouth, and his *ABOMINATIONS* from between his *TEETH*. chap. ix. 6, 7. *Ashdod* here is remarkable, אֲשְׁדֹד, for, from אֵשׁ, ash, or עֵשׂ, osh, the solar fire, and דָּל, to draw out, comes *Delos* ; as will appear more fully hereafter : and in the fourth verse of the same chapter of *Zechariab*, it is said, she shall be eat up, תֵּאָכַל, comedetur, in fire אֵשׁ ; from which word we must remember comes *Eris*, *Vesta*, mentioned in the next note : who obtained the middle place, as there observed from this solar *ASH* or orb, which she represented,

*Nec tu aliud VESTAM, quam vivam credito
 Flammam,*

says *Ovid*, *Fast.* lib. 6. 291. and so *Delos*, being a symbol of this living fire, is here called, the *Vesta of the islands*.

Ver. 441. *Hail Vesta*, &c.] This expression alludes to the well-known custom of placing the *Prytanea* sacred to *Vesta* in the middle of cities, as also her images in the middle of private houses ; as the *Sun's* orb, which she represented, was placed in the midst of the *system*. I have trans-

lated the last line of the hymn agreeable to the opinion of *Spanheim* and many other learned commentators, who can never think that the poet would address *Diana* (for some have applied the words to her) after the close of a hymn, where she has been scarcely mentioned. The learned and attentive reader cannot but have observed, that this hymn, sacred to the birth of the God of light, refers immediately to the first production of things ; and though there are some strange fables intermixed, yet we must look upon it in this light, if we would in any degree comprehend the author's design ; and this I suggested in a general note 81. Since the printing of which, a work of singular learning hath fallen into my hands called *Originals* by the reverend Mr. *Holloway*, in the 34th page of whose 2d volume, where he is considering the word לוֹט, *Lôt*, *Myrrh*, I was greatly pleased to read. " From the Hebrew לוֹט, *Lôt*, or לאט, *laat*, to lie hid, the heathens derived their Λατο, *Latona*, the mother of *Apollo* and *Diana* ; that is, of the light in its mixed or confused state, before the fourth day of creation, when it was set up in the orbs of the *Sun*, *Moon* and *Stars* : and this לוֹט, *Lôt*, *myrrh*, was sacred for the use of a fumigation to the idol *Latona* ; doubtless from some imagined resemblance betwixt the lurking virtue of the gum, and that concealed state of the Goddess, before she was delivered of the *Sun* and *Moon* : and what might that be, but that, as the virtue of the gum is brought to light out of its

For thou obtain'st well-station'd; DELOS hail,

Hail

its *solution by water*, so the *Sun and Moon* were born of *Latona*, or fetched out of their diffusion through the watery chaos, in which they had before lain *hid, &c.*" See the whole curious chapter. May not this *concealment, &c.* remarked by Mr. *Holloway* tend to explain what *Juno* says of *Latona's secret coition with Jupiter*, and *secret bringing forth* γαμεῖσθε ΛΑΘΡΙΑ καὶ ΤΙΚΤΟΙΤΕ ΚΕΚΡΥΜΜΕΝΑ, ver. 321? And in this solution of the matter there is nothing new, as the learned reader is well informed: *Phurnutus* hints the same: ΕΞ ΟΥ (namely *Jupiter*) μὲν ΑΠΟΛΛΩΝ καὶ Αρτεμις ἐγενήθησαν διὰ τῆς Λητῆς: Λητώ γάρ τῃ ΝΥΚΤΑ νομαζομένη κατὰ μεταβολὴν τῆ δασείως θ' εἰς τὸ χεῖρον αὐτῆς τ' Ἀθηναίης ὤσα, chap. 2. where observe, he gives the same derivation of *Latona* as was given note 81. and refers to the original *chaotic night* and darkness (for so he must be understood) whence sprung the *Sun and Moon*. And *Macrobius*, *Sat. lib. 1. p. 240.* says directly the same; I shall only give his explication of the fable: "*Quod ita intelligendum naturalis ratio demonstrat: namque post Chaos ubi primum cæpit confusa deformitas in rerum formas & elementa nitescere, terraque adhuc humida substantia molli atque instabili sede mutaret convalescente paulatim ætherio calore, atque inde seminibus in eam igneis defluentibus hæc sidera edita esse creduntur: & Solem quidem maxima vi Caloris in superna raptum, Lunam vero humidiorē & velut fœmineo sexu naturalis quodam pressam tepore inferiora tenuisse: tanquam ille magis substantia PATRIS constaret, HÆC MATRIS. Siquidem Latonam physici volunt terram videre: cui diu intervenit Juno, ne numina, quæ diximus, ederentur: hoc est, aer, qui tunc humidus adhuc gravisque obstabat ætheri, ne fulgor luminum per humosi aeris densitatem, tanquam e cujusdam partus progressionē, fulgeret.*" Whence we see that *Macrobius* explains the fable also in reference to the beginning of things: when the *earth*, in its *first fluid, formless*, and moist state—*humida adhuc substantia*, as he calls it, was impregnated by the *ætherial heat*, or *Jupiter*, and so, thro' the *resistance* and *obstruction* of the *dense, thick*, and *dark air* brought forth with much *struggling*, the *Sun and Moon*. Nothing will better explain this than the first chapter of *Genesis*. It may be worth while to remark in confirmation of what is said with regard to *Juno*, or the *air's resistance* and *conflict* with *Latona*, against whom her ha-

tred was principally on account of *Apollo*, or the *light*, according to the Fable, (See ver. 67. of this hymn) that ὈΨΗΛΩ, the word used for the *heavens, clouds, or skies*, properly signifies the *strugglers*, or the two great agents *air* and *light* in constant *conflict* and *struggle* together.

I now proceed according to my promise, note 392. to give you an extract from the *Mythological notes of Turner*, whose book was printed in 1687, is very rare to be met with, and a work of great erudition; it is dedicated to the lord high chancellor *Jeffreys*, and was designed by the author as an introduction to a larger work, which whether he ever printed or not, I am unacquainted: he produces the scholiast translated in my note, and makes these remarks upon him, page 69. "In these words are several things very remarkable: first, if we admit a very small anachronism in the *Greek story*, then it is true of *Noah*, what *Thrasylbulus* in this relation ascribes to *Deucalion*—ἐμάντινέτο ἐν τῇ Δρυί, that he preached or prophesied, by or under an oak or tree, not after the flood, as this story would have it, but before it, for so *St. Peter* expressly calls him a preacher of righteousness. 2 *Pet. ii. 5.* and in the first epistle iii. 19. speaking of the spirit of Christ, he says, "By which spirit also he went and preached unto the spirits in prison, which sometime were disobedient, when once the long-suffering of God waited in the days of *Noah*, when the ark was preparing.—which words are to be understood of *Noah's* preaching by the spirit of Christ, to the spirits in prison, that is, not which were so then, but were so for their disobedience when this epistle was written, and long before it, and continue so still, &c.—Not that the prophetic spirit of *Noah* is to be confined to the times before the flood—for in *Genesis ix. 24.* we find him prophesying upon *Cham's* disrespectful treatment of him: so that this is agreeable to the account of *Deucalion* given by *Thrasylbulus*. Secondly, It is not said in general of *Deucalion*, that he was a prophet, but that he did μάντινέσθαι ἐν τῇ Δρυί, prophesy by, or under some oak or tall spreading tree—for the text tells us, that this happened while *Noah* was in his tent, *Gen. ix. 20.* *Noah began to be an husbandman, and he planted a vineyard, and he drank of the wine and was drunken, and he was uncovered within his tent.* But what is still more to the purpose, it is

Hail PHOEBUS ! and thou, Mother of the God.

is said of *Abraham*, Gen. xiii. 18, that he removed his tent and came and dwelt in the *plain of Mamre* (which is properly the *oaks of Mamre*, as appears from the original *Hebrew* and the LXX. The *Hebrew* *Elon*, an *oak*, is from *El Deus*, as much as to say the *tree of God*, as *Alah* which is rendred by *execratus est*, *juravit*, *adjuravit*, is from the same root, &c. Hence the *oak* amongst the *Greeks* and *Romans* was *arbor Jovi sacra*, dedicated and devoted to God, &c.—See the author. Thirdly, it is to be observed, that *Thrasylulus* also takes notice of the *dove* or *pigeon*, which was so remarkable a circumstance in the history of the flood. *Noah* sent out his *dove*, Gen. viii 7, &c. and her information well explains the oracle of the *dove*, χρησμός της πηνειάδος, which instructed *Deucalion*. Fourthly, It is to be observed, that *Deucalion* called this place where he and the rest came out of the ark, *Dodona*, which the scholiast informs us was so named *απο Διός και Δωδωνής* — from *Jupiter* and *Dodona*: but why from *Jupiter*, I pray? Here we see a manifest instance of the ignorance of the *Greeks* and their corrupting the traditions of the east, for want of understanding the language in which they were delivered: for it is true, as the *Greeks* did still retain a smattering of the business, that *Dodona* was so called *απο τῷ Διός*, not from the word but the person so called, who is in *Hebrew* called *Adonai*, and by the *Carthaginians* or *Phœnicians*, *Donai*, and the name refers to God's promise to *Noah* of not cursing the ground again, Gen. ix. 21. and is plainly as much as *Doddonai*, beloved of God, and that place, above all others, might well deserve so to be called, in which God accepted so graciously the first sacrifice after the flood, and was reconciled to mankind upon it. Fifthly, As an indication that *Dodona* was, *ἐκ Διός*, as I have explained, and that it was not a *Greek* but an exotic and eastern name, I observe, that the scholiast saith of the nymph *Dodona*, that she was μία τῶν Ωκεανίδων, one of the *Sea-nymphs* or daughters of the *Ocean*, the meaning of which is, that the name travelled by sea into *Greece*, as all things that came that way, before navigation was known, were said to be born of the sea, &c. Sixthly, Though *Δρυς* signifies sometimes any tree, yet here the *Δρυς* of *Deucalion*, or *Δωδωνής*, is the *Hebrew* *Alah* or *Elon*, the tree of God, or

the *oak* under which the most antient of the patriarchs were used to pitch their tents, &c.—The author mentions two more particulars of resemblance in *Deucalion* and *Noah*, the one the excellency of their characters—for the scripture saith of *Noah*, that he was a just man and perfect, &c. and *Ovid* of *Deucalion*,

*Non illo melior quisquam, nec amantior æqui
Vir fuit, aut illâ reverentior ulla Deorum.*

The most UPRIGHT of mortal men was he:
The most sincere and holy woman she; i. e.

Pyrrha his wife.

The second is, that the floods that happened in their times are said to have been sent as particular judgments, for the sins and enormities of the age which suffered by them. God said,—*The wickedness of man is very great, I will destroy him*, Gen. vi. 5. and *Ovid* of *Deucalion's* times,

*Contigerat nostras infamia temporis aures,
Quam cupiens falsam summo delabor olympo,
Et Deus humanâ lustrò sub imagine terras:
Longa mora est, quantum noxæ sit ubique re-
pertum*

Enumerare, minor fuit ipsa infamia vero.

MET. I.

The clamours of this vile degenerate age,
The cries of orphans and th' oppressor's rage,
Had reach'd the skies: I will descend, said I,
In hope to prove this loud complaint a lye.
Disguis'd in human shape I travell'd round
The world; and more than what I heard, I
found.

DRYDEN.

Thus I have given you a short extract of what this accurate author hath delivered upon the subject: whoever wants proofs must consult him, and he will find it well worth his labour. It must be remarked in confirmation of this compound derivation of *Dodona*, that *Spanheim* thinks it a compound also, though he derives it from דודא יונה *Duda jona amabilis columba*. May such researches into the dark mysteries of antiquity, cause us to rejoice in the glorious light of the Gospel, and bring us to a due acknowledgement of his praises, who hath brought life and immortality through that gospel to light!

End of the Hymn to DELOS.



THE
Fifth H Y M N of CALLIMACHUS.

*To the * Bath of PALLAS.*



OME forth, ye nymphs, whose sacred hands
prepare

The Bath for mighty PALLAS : haste, come forth,
Even now I hear her hallow'd coursers neigh :

The Goddess is at hand : haste Argive nymphs,

Crown'd

* *Bath of Pallas.*] The subject of the present poem is a very celebrated ceremony, which was performed annually at *Argos*. "The *Argive* women, says the scholiast, had a custom of taking on an appointed day the image of *Minerva* and of *Diomede*, which they brought to the river *Inachus*, and there *washed*." And this was

always performed before *day-break* : whence *Theocritus* :

Ανωθεν δ' αμμες νιν αμα δροσω αθροας εζω, &c.

IDYLL. xv. 132.

The *Palladium* δωρετες (*which fell from heaven*) and was taken by *Diomed* at *Troy*, was reputed to
* have

Crown'd with the golden locks, Pelasgians haste:

5

Her ample limbs MINERVA never bathes

In cooling streams, ere from her panting steeds

With

have been brought by him and kept at *Argos*: for which reason, as is generally thought, he had this honour paid to him. There was a ceremony of this kind performed at *Athens*, called *πλυνθρια*, where *Minerva's* statue was washed: which was esteemed a very inauspicious day, as you may read in *Plutarch's Life of Alcibiades*, and in *Potter's Antiquities*, p. 425. vol. 1. And the like ceremony was performed at many other places, in honour of other deities. *Spanheim* assigns various reasons for these sacred washings, which were principally designed to indicate the internal purity which the Deities required; and of which *Pallas* was esteemed peculiarly the Goddess: *Procreatrix omnium virtutum*, as *Proclus* says of her, the mother of all virtues; and who was able to render life unpolluted and pure, *αχραντον και καθαρον*; of whom *Aristides*, in his hymn to her, saith: "The prophets and priests call her *καθαριον*, the purger or purifier, and *αλεξιμακον*, the driver away of evils, and the inspectors of the most perfect purifications; *τω, τελειωτατων ΕΦΟΡΟΝ ΚΑΘΑΡΩΝ*. In all which, *Spanheim* adds, it is easy to behold the traces of the *Mosaic* rites; wherein it appears, that external washings were prescribed as a sign of internal purification, from what is said, to omit all other places, in *Numb. viii. 7.* and *Isaiah lii. 11.*" The fathers generally taxed the gentile idolaters with these ceremonial washings of theirs when they refused to be baptized with the baptism of Christ, of which all the instituted washings were typical; so that theirs of consequence, as received from positive institution originally, led to the true washing, if they had understood their own rites. See hymn to *Jupiter*, note 30, and 51. The particular purity of which the ancients supposed *Pallas* the mother, and Goddess, as observed before, deserves attention, and will easily be accounted for, when we come to consider what *Pallas* represented in the heathen system.

Ver. 1. *Come*, &c.] This poem is written in the *Doric* dialect, as we might expect, seeing it

is written for *Dorians*: *Madam Dacier*, upon what authority I know not, asserts, that *Callimachus*, at the time of composing it, was at *Argos*: the word *Δωρεοχοι*, signifies *pourers out of the water for the bathing of the Goddess*, which I have expressed as clearly as a poetical translation would admit. These *Argive* virgins used to consecrate their hair to *Minerva*, as the *Delian* to the *Hypærboreans*, mentioned in the last hymn, and for the same reason I suppose — *Statius* speaks thus of the custom in his *Thebais*, l. 2.

— *Innuptam lumine adibant*

PALLADA, *munichiis cui non Argiva per
urbes*

*Posthabita est Larissa jugis; hic more parentum,
Iasides, thalamis ubi casta adlesceret ætas
Virgineas libare comas, primosque solebant
Excusare Toros.*

The reader cannot but observe that there is some similitude in the beginning of this hymn, to that of the hymn to *Apollo*; and there may be good reason to describe the approach of both deities to their temple in the same manner, if, as I hope will fully appear in the sequel, *Pallas* is no other than *The pure, unmixed solar light*.

Ver. 7. *Steeds*, &c.] We see *Pallas* is represented drawn by horses, as well as the *Sun*, *Apollo*, and for the same reason, namely, the impetuous, fiery nature of those creatures, their strength, as well as their great swiftness, whereby was represented the nature, and strength, as well as swiftness of the solar light. *Hast thou given the horse strength, hast thou clothed his neck with Thunder?* &c. says God to *Job* xxxix. 19. see the whole description, as well as that of *Virgil's Diana* or the *Moon* was represented as drawn by *slogs*, see hymn to *Diana* ver. 140. on account of the great swiftness of those animals, whereby was represented the swift and unwearied motion of the *Moon*, whence arose the fable of *Diana's* indefatigableness in hunting, hinted note on *Diana's speech*. Mr. *Spence*, in his *Polymetis*, hath given us a very

With careful hands the noble dust is cleans'd :

Not tho' her arms with clotted gore defil'd

She

very remarkable drawing from a *Gem*, plate 26. fig. 1. in the outer circle whereof we have the *seven* planets described in their personal characters, and drawn in a sort of chariots by the animals usually consecrated to these deities: *Saturn* by *Serpents*; *Jupiter* by *Eagles*; *Mars* by two *Horses*; *Sol* by four; *Venus* by *Doves*; *Mercury* by *Cocks*, and *Luna* by *Stags*. In the next round we have the twelve signs of the *Zodiac*, and in the center a person playing on two pipes, and sitting, which Mr. *Spence* hath not observed, at the foot of either a *palm* or an *olive-tree*, as it should seem from the drawing; tho' I cannot determine certainly from it. Here, I think, we have a full and plain picture of the whole mystery and meaning of the heathen mythology. And this antique the reader will find before the hymn to *Apollo*.

Ver. 9. *Not tho'*, &c.] Concerning the import of the phrase *Sons of the Earth*, see the hymn to *Jupiter*, note 3. The poet here alludes to one of the most celebrated exploits of this Goddess: of which *Horace* speaks in the 4th Ode of his 3d book.

*Quid Rhæcus, evulsisque truncis
Enceladus jaculator audax,
Contra sonantem Palladis ægida
Possent ruentes?—*

And *Phurnutus*, pag. 189. informs us, that the *Aristeia* were given to *Pallas* in the battle against the giants, she deserving best, and being the chief cause of the victory; whence she had peculiarly the name of *Gigantophantis*, *killer of the giants*. The Abbé *Banier*, though, as attached to a system, he was obliged to make all things square with it, could not help confessing thus much concerning this fable of the *battle of the giants*: "It is true, most of the learned of the last age are of opinion, that the enterprize of the tower of *Babel*, which may be construed a literal assaulting of heaven, had given rise to the fable I am now explaining. Let us build, said the authors of that mad project, a tower [that may reach] to Heaven. Besides, add they, *Nimrod*, who headed that en-

terprize, a strong and mighty hunter before the Lord, must, no doubt, have been accounted a kind of giant; thus nothing, they think, is wanting to compleat the resemblance, and they would have it not to be doubted, but that this is the explication of the fable." See vol. 2. p. 206. In further confirmation of which, I would desire the reader to recollect what was shewn note 3. of the hymn to *Jupiter*, concerning these giants; which the deserters of the true worship are called. These *Nephlim* or giants were the descendants of *Cain*, as observed in that note; and they, headed, as is probable, by that great and arch-rebel *Nimrod*, after the fearful impressions, which the deluge had caused, were worn off, undertook that project, which *Banier* might well call *mad*, in the light he understood, and men generally conceive it: for it was more mad than the fabulous story of the giants heaping mountain upon mountain to scale to heaven, to begin building a tower, whose top should reach to heaven in a remarkable low valley, as was that of *Shinar*, according to all geographers. But the truth is very different; and these giants, these deserters of the true worship, these rebels against God and his NAME, proceeded rightly enough according to their own principles. Go to, said they, let us build us a city and a tower, whose top—may reach—unto heaven. The words, *may reach*, are read in *Italies* in our Bibles, a mark always to the reader, that there are no such words in the original: *וַיֵּאָמְרוּ בְשֵׁם יְהוָה* — *URASHU BeSH-MIM*, are the Hebrew words, literally, *and its top or head to the heavens*, their grand and arch-idol; and their meaning was, "let us make us a city, and a tower for a place of worship and defence, and let us dedicate its top, or consecrate it to the honour and service of our God, the heavens." And they add, let us make us a name, *שֵׁם*, *Shem*, a NAME to worship, in opposition to him who is the true NAME, a name above every name, and after whom *Shem* the elder son of *Noah*, in figure and type, was named. Upon this design of these rebel worshippers to destroy the true Name, and to set up another in opposition to it, the blessed

She bears, the blood of earth's injurious sons.

10

But from her golden chariot first she frees

Their mighty necks, and with old Ocean's waves

Washes away the painful filth of sweat :

The foam expurging from their well-champt bits.

HASTE, Argive virgins, haste ; no unguents sweet

15

(I hear

fed Trinity in council determine to defeat their purpose, and to blast their devices : Go to, let us go down, said the three divine persons in one *Jehovah*, and there confound their language, &c. So the Lord *Jehovah* scattered them abroad, &c." I cannot help remarking in proof of this Explanation of that grand event, that *Herodotus* reports, in his time, there was a chapel on the top of this tower, a golden table and a bed, for shameless purposes ; and in a shrine beneath a statue of *Jupiter* : and *Strabo* confirms this account. Now, that from this transaction the whole heathen fable of the giants, *Nephlim*, *deserters* and *rebels* arose, I should apprehend will scarce admit of a doubt with any reasonable person. But it may be asked, how does this concern the point you set out with, the *Aristeia* given to *Pallas* for her valour and principal concernment in the victory over these giants ? That I have not forgotten, and, by what I have advanced, propose to lead you thereto : first desiring you to remember, that in all the histories we have of this terrible war against the Gods, *Apollo*, or the *solar light* in general ; *Hercules*, or the *solar light* in its glory and strength ; and *Pallas*, or the *solar light* in its purity and unmixed state, were the chief actors. And these three are only different names and attributes of the same thing, namely the *solar light* : the question then is, why these divinities, or rather, this divinity, should in this combat be so distinguished ? And this can be solved no otherwise than by having recourse to the original : where we find, that the opposition was to the $\Omega\omega$, the *NAME*, the second divine person, whose religion they deserted, and from whom they flew

off, despising his blood and atonement, as their first-father *Cain* did, offering no bloody sacrifice, and so not being accepted, *Gen. iv. 3, 5*. These deserters despised the *NAME Jehovah*, and attempted to make a name to themselves ; so *Jehovah* the name scattered them. And as light, the solar light, the Glory, the Sun of Righteousness, is all through the Scriptures, and hath ever been the symbol or emblem of this second person, this divine Name, this *Jehovah*, whose cause was principally concerned, and in whose cause the other persons of the Trinity united ; as, I say, this divine light was chiefly opposed, and so gained the victory, therefore the tradition amongst the heathens preserved it so far exact, as to assign it to these powers in the heavens, which were the symbols of this divine Sun, particularly to *Pallas*, the light, in its virgin, pure, and unmixed nature ; of whom we shall shortly see more in the present hymn : as also of her *Egis*—*sonantem ægida*,—against which the giants could not at all prevail.

Ver. 15. No unguents, &c.] All mixed ointments were hateful to *Pallas*, and that on account of the pure uncompound virgin nature, if I may so say, of that light, whereof she was the symbol : as also because of its perpetual verdure. See hymn to *Apollo*, note 1. at the end, to whom, for the same reason, the laurel, an evergreen, also was consecrated : for the solar light is always in its glory, flourishing, and everyoung, as the poet describes *Apollo*. And on account of the purity of the solar light *Pallas* is represented a virgin, and therefore unmixed ointments, pure and uncompounded oil is grateful to her. *Phurnutus* says, p. 188. Η δ' ΕΛΛΙΑ δωρεν

(I hear her rattling wheels resounding ring :)

No unguents sweet, in curious alabaster,

For PALLAS, nymphs, provide : the Goddess scorns

All mixtures of her pure and simple oil :

Bring ye no glafs : beauty for ever shines

20

And graceful lustre in her beaming eye.

She, when on Ida's mount the Phrygian youth

Pafs'd witlefs judgment, careless of the strife,

Nor

εἶσι, δια το θαλλειν, και δια το ΠΛΑΥΚΩΠΙΟΝ τι εἶχεν· και το Ελαιον εκ ανθευτων εἶσι δι' αλλη υγρη, αλλα και· ριον αει μινει, ως τη παρθειω καταλληλον δοκει. The olive is the gift of *Minerva*, because of its perpetual verdure, and he *blueish* (or *azure*) cast which it hath : and *oil* cannot be adulterated by any other liquor, but always continues pure, unmixed, in *sua sinceritate*, so that it seems very congruous to a virgin." *Phurnutus*, in the same chapter a little above, says, that she was represented with these *blue eyes*, or *azure-coloured*, γλαυκωπῆς, according to *Homer's* epithet, because she represented the air, or *æther*, which hath this *blue* or *azure appearance*, δια το τον Αἶθρα γλαυκον εἶναι — Now we know, that this fine *azure blueness* is the peculiar effect of the light. And *Turner* confirms this, who in page 197. of his book says, "γλαυκωπῆς is as much as *cæsius* or *cæruleus oculos habens*, which refers to the *azure* colour of the sky, or *æther*;" — which he confirms by several other attributes of heathen deities. And *Diodorus Siculus*, as quoted by *Dr. Clarke* in his note on the 206 verse of the 1st *Iliad* of *Homer*, has this remark, that *Pallas* was not called γλαυκωπῆς from her really having such eyes, ἀλλ' ἀπο το τον ΑΕΘΡΑ την προσ- εψην εἶχεν αἰγλαυκον [γλαυκον, the Doctor would read] but from the air's having this *blue* or *azure appearance*." And as it is thus on all hands agreed, that this *colour*, given by mythologists to the eyes of *Pallas*, refers to the beautiful *azure* of the heavens : so I suppose, what

Callimachus says in the lines above, of the perpetual beauty of her eye,

Αει καλον ομμα το τηνας,

refers in like manner to the continual beauty of the solar light, which wants no additions of art, but in and by itself is always bright and graceful. In the hymn to *Apollo*, note 62. I have referred the reader to *Spanheim* for a comment on the original, which is difficult : but upon retrospection from this passage, it will appear perfectly plain : for the author there speaking of the *Panacea*, the fragrant dewy ointment distilling from the locks of *Apollo*, says particularly, that these locks do not drop down *fatness* ;

Ου λιπος αποσαζουσιν

Αλλ' αυτης ΗΙΑΝΑΚΕΙΑΝ.

not fat, mixed and compound unguents, such as *Pallas* dislikes, but pure *Panacea* : those rays which gather up, and shake down the enriching dew, distil not these compounds, but a simple fructifying oil : and thus both passages give light to each other. Of the use of an alabaster box for ointment, see *St. Matt.* xxvi. 7. *Mountain-brass* (ορεινχαλκος) and water were heretofore the only looking-glasses : luxury brought in silver-ones afterwards ; some have imagined that our author delicately satyrises the luxury and effeminacy of his times, in these different and opposite characters of *Venus* and *Minerva*. Concerning the 30th line, the reader may fully satisfy himself by referring to *Spanheim's* learned note, or *Petter's Antiq.* vol. i. p. 442.

Nor in the mountain-brafs, nor lucid ftream
 Of filver Simois look'd, to aid her charms ; 25
 Nor ſhe, nor Jove's fair confort : but the queen
 Of ſmiling love fond ſeiz'd the ſhining brafs,
 Which pleas'd reflected every glowing charm,
 While oft ſhe plac'd and ſtill replac'd each hair !
 But PALLAS, each gymnafitic toil compleating, 30
 (Like the twin ftars on fam'd Eurotas' banks)
 Rubb'd o'er her manly limbs with ſimple oil
 Pure and unmixt, her garden's genuin growth.
 BEHOLD, ye virgins, how the early morn,
 Like the pomegranate in vermilion dy'd, 35
 Or

Ver. 34. *Behold, &c.*] The ſenſe, I have given to this paſſage, is that which the learned and ingenious Madam Dacier firſt propoſed, and which Spanheim after her approves. For, as was obſerved in the firſt note upon this hymn, the ceremony was performed always early in the morning, at *day-break* : ſo that according to Madam Dacier, “*Dicit poeta, O puellæ, matutinum rubor cælum occupat τῷ καὶ ὡς. Quapropter illi nunc, antequam ſcilicet matutinum tempus abeat, ferre oleum quo mores unguuntur.*” And there ſeems a very obvious reaſon for this method of expreſſion in the poet, as well as for the cuſtom itſelf, if *Pallas* be indeed the *ſolar light*, the firſt appearance of which in the *eaſt* gives the ſky that beautiful and bluſhing luſtre. See hymn to *Apollo*, note 118. at the end. And agreeable to this interpretation our poet very remarkably, after ſaying, the *roſy morn returns*, (the reaſon why the ſacred virgins ſhould be ready) adds almoſt immediately, Εἴτε' ΑΘΗΝΑΙΑ,

Come forth, oh Minerva. The *golden comb*, wherewith her *ſhining* hair was to be ſmoothed, has a like reference to the *rays* of the *Sun*, with what is mentioned hymn to *Apollo*, ver. 52. and this cuſtom of carrying a *golden comb* was no unuſual thing in the ceremonies of ſome other deities, but in all referring to the ſame. To ſhew that this was no piece of luxury and delicacy in *Minerva*, ſuch as that juſt reproved in *Venus*, hear how, according to the ingenious Mr. *Glover*, (who has immediate clafſical authority for what he advances) the warlike *Spartans* employed themſelves.

The *Spartans* then were ſtation'd out on guard,
 Theſe in gymnafitic exerciſe employ'd, &c.—
 While others calm beneath their poliſh'd helms
 Drew down their hair, which hung in ſable
 curls,
 And ſpread their necks with terror.

LEONIDAS, b. 3. ver. 635.

Or damask rose with glowing blushes spread,
 Comes from the East : haste therefore and bring forth
 The manly oil alone, by Castor us'd
 And great Alcides : bring a golden comb
 To smoothe the shining beauties of her head.

40

COME forth, bright Goddess : lo, the grateful choir,
 The daughters of the noble Acestorides,
 Wait thy approach ; bearing in holy hands
 The glitt'ring shield of warlike Diomed :
 As erst the Argives thy much favour'd priest
 Eumedes taught ; he flying from the death
 By bloody hands design'd, to Creon's mount,

Thy

45

Ver. 43. *Bearing, &c.*] *Diomed* was peculiarly favoured by *Pallas*, and he with *Ulysses* recovered the famous *Palladium* from *Troy*, which could never be taken while that image remained in it ; the story is well known, and spoken of at large by every writer on these subjects. We cannot have a better comment on our author, than the following lines from *Homer*, in Mr. *Pope's* translation.

But *Pallas* now *Tydidēs'* soul inspires,
 Fills with her force, and warms with all her
 fires :

Above the *Greeks* his deathless fame to raise,
 And crown her hero with distinguish'd praise.
 High on his helm celestial lightnings play,
 His beamy shield emits a living ray :
 Th' unwear'd blaze incessant streams supplies,
 Like the red star that fires th' autumnal skies ;
 When fresh he rears his radiant orb to sight,
 And bath'd in Ocean shoots a keener light.

Such glories *Pallas* on her chief bestow'd,
 Such from his arms the fierce effulgence flow'd.
 B. 5. ver. 1.

Such was the care of *Pallas* for *Diomed*, and such was his *shield* : which was hung up in a temple of this Goddess at *Argos*. *Pindar* tells us, that *Pallas* conferred immortality upon *Diomed* ; and if so, we have a very good reason, why his shield, as being that of a *God* also, should be thus honoured :

Διομηδεα δε αμβροτον
 Ξαθη ποτε γλαυκοπις εθηκε Θεου.

and, accordingly, we read, that he was worshipped as a *God*. I should be apt to conceive from hence, that here is some strange mixture of fable : for the word ΔΙΟΜΗΔΗΣ signifies the *care*, or *prudence*, or *counsel* of *Jupiter*, which *Pallas* is said to be ; and this *shield* one would imagine to be no other than her famous *Ægis*, of which I shall have occasion to speak more.

Thy sacred image, which he bore away,
 Plac'd on the craggy rocks, which thence obtain'd
 The name, Pallatides, from thee, dread queen.

50

COME forth, MINERVA, whose destructive frown
 Whole states consumes; whose golden helmet darts

Terri-

Ver. 51. *Come, &c.*] We see the Goddess here in a new character, which is somewhat extraordinary for the Goddess of *Wisdom*, as we know *Pallas* is esteemed in the heathen system. But when we refer to what she represented, these contrary attributes will no longer appear jarring and dissonant. That she should be esteemed the Goddess of *Wisdom* is no marvel, since the outward and shining *light* of the Sun hath been used in every age, and by every people, as a symbol to express the *inward light* and wisdom of the *mind*: and in this view no wonder the invention of so many and excellent arts have been attributed to *Pallas*, inasmuch that *Orpheus* calls her *τεχων μητηρ πολυολβη*, the *rich mother of arts*. And when we consider the burning and fiery quality of that light, *consuming* and *destroying* all things with its *fury* and *violence*, we have a very reasonable solution of this difficulty, why the Goddess of *Wisdom* should also be the Goddess of *War*. For it is the same *bright* and *splendid* light, which *illuminates*, and which *burns*, *rages* and *consumes*. In reference to the *head* and *fountain* of that light, the *solar orb*, *Pallas* is described by the poets, and amongst the rest (as you read) by our author, as adorned with a *golden helmet*, χρυσειον περικεφαλη. There is a very contrary epithet given to this Goddess from that of a *destroyer* of *states* or *cities*, *προσπεπολις*, namely *ευσινπολις*, the *protector* or *defender* of *cities*; and how can these contrarieties be reconciled, unless we refer to the different qualities of the same *light*, whereby it *consumes*, and whereby also it *defends*, and *saves*, being the *life* and *preservation* of all created things? The same qualities are ascribed to *Mars*, of *destroyer*, *consumer*, &c. whose Greek name *Αρης*, as well as his Latin one *MARS*, is derived from the Hebrew מַר, and

מַר, *AUR* and *MAUR*, to *shine* as *light*, and the receptacle of *light*, a *luminary*, the *Sun*, &c. See the *Lexicons*. By him it is universally granted the *solar heat* is meant; who, like *Pallas*, and for the same reason, is represented always in *armour*; as she indeed was born, according to the mythologists, being always expedite, always equipped and ready, and always in action. *Mars* hath only the *consuming* quality: *Pallas*, as being Goddess of *Wisdom* as well as *War*, *enlightens* as well as *burns*: *Mars* only representing the *light* in its *fiery* and *violent*, *Pallas* the *light* in its *beneficent* as well as *destructive* nature. *Hommer's* celebrated description of *Pallas* preparing for war, will confirm what has been advanced.

Now heav'n's dread arms her mighty limbs
 invest,
 Jove's cuirass blazes on her ample breast:
 Deck'd in sad triumph for the mournful field,
 O'er her broad shoulders hangs his horrid
 shield,
 Dire, black, tremendous! round the margin
 roll'd,
 A fringe of serpents hissing guards the gold:
 Here all the terrors of grim war appear,
 Here rages force, here trembles flight and fear:
 Here storm'd contention, and here fury frown'd,
 And the dire orb portentous Gorgon crown'd.
 The massy golden helm the next assumes,
 That dreadful nods with four o'ershading
 plumes:
 So vast, the broad circumference contains
 A hundred armies on an hundred plains.
 The Goddess thus th' imperial car ascends,
 Shook by her arm the mighty jav'lin bends,
 Pond'rous and huge: that when her fury burns,
 Proud tyrants humbles and whole states o'er-
 turns. ILLIAD 5. ver. 908. by POPE.
 Virgil,

Terrific lustre: thou, whose martial soul
Proud neighing steeds and clanging shields delight.

THIS sacred day dip not your ample urns, 55
Ye Argive maidens, in the running streams,
But from the fountains draw: this sacred day
Haste to the springs, or limpid Phryfæa,

Or

Virgil, the faithful imitator of *Homer*, thus describes the celebrated *Ægis*, of which the above lines are almost a translation.

*Ægidaque horrificam, turbatæ Palladis arma,
Certatim squamis serpentum auroque polibant,
Connexoque angues, ipsamque in pectore divæ
Gorgona, deserto vertentem lumina collo.*

ÆN. 8. 435.

This terrible *Ægis* none of the Gods could wield, but *Pallas*; to whom *Jupiter*, as you will find at the end of this hymn, granted *παντα παρὰ φερεσθαι*, to have, or carry all that belonged to her father: she had the power and force, she carried this *Ægis*; by which is meant the orb of the *Sun*, as many writers agree, and amongst the rest *Turner*, who says, “the shield or target of *Minerva* called *Αγυς*, or *Ægis*, is no other than a poetical description and hieroglyphic adumbration of the *Sun*.” p. 178. But I shall have occasion to speak at large of it by and by, as also of the *serpents* which were about it. No common reader can mistake the meaning of the *helmet*, as described by *Homer*, whose broad and golden circumference can be referred to nothing but what was hinted above, namely the broad and golden circumference of the solar orb. In the 43d chapter of *Ecclesiasticus* we have a most beautiful description of the *Sun*, where these properties, its brightness or purity, and its heat or fury, are finely explained. “The pride of the height, the clear firmament, the beauty of heaven, with his glorious shew; the *Sun* when it appeareth, declaring at his rising a marvellous instrument, the work of the most High. At noon it *pareth* the country, and who can abide the burning heat thereof? A man

blowing a furnace is in works of heat, but the *Sun burneth* the mountains three times more; breathing out fiery vapours, and sending forth bright beams, it dimmeth the eyes, &c.

Ver. 58. *Phryfæa* and *Amymne*] Were two fountains at *Argos*, so called, as it is said, from two daughters of *Danaus*, of the same name: the account which the author gives of *Inachus* confirms the general tenor of the remarks, that *Pallas* was Goddess of the light, to whose honour flowers and gold were peculiarly attributed. See hymn to *Apollo*, note 115, and 52. and hymn to *Delos*, note 354. *Spanheim* is of opinion, that this notion, which was general amongst the antients concerning the inadvertent sight of the Deities, proceeded from the scriptures originally, or at least from some tradition of what happened at that time, when God ordered the people to beware lest they should gaze at him and perish, &c. And the Lord said unto *Moses*, Go down, charge the people, lest they break through unto the Lord to GAZE, and many of them PERISH, Exod. xix. 21. as also from what happened to those who looked into the ark,—And the Lord smote the men of *Beth-shemesh*, because they had looked into the ark of the Lord, 1 Sam. vi. 19, &c. And this great man also is of opinion, that the custom of letting none but the priests behold the more sacred images of their Deities, or enter into the more retired and secret part of the ceremonies, proceeded from the veneration paid to the Holy of Holies in the Jewish temple, where none was permitted to enter but the high-priest only, and that but once a year; as observed, hymn to *Delos*, note 112. You observe he calls *Minerva*, in the 66 line, guardian of states *πολιρχον*, an epithet sim. lar to that produced, n. 51.

Or Amymone : for his hallow'd flood,
 With gold and flowrets mixt, from fertile hills 60
 Rolls rapid Inachus ; the beauteous bath
 For PALLAS thus preparing. But beware,
 Beware, Pelasgian, lest thy eyes behold
 With accidental sight the martial maid :
 Who in her naked charms MINERVA views, 65
 Guardian of states, ah hapless that he is,
 Then last shall Argos view ! Come then, come forth,
 MINERVA, all-ador'd : mean time the Muse
 A tale renown'd shall to the virgins sing.

GREAT and unequall'd was the tender love 70
 Which to a Theban nymph MINERVA bore,
 The mother of Tiresias : join'd in heart
 No time or place cou'd separate the pair.
 Whether to Thespians old, or Coronea,
 Where to her honour on the fertile banks 75
 Of pure Curalius altars ever blaze,
 And blooming groves their fragrant sweets dispense,
 Or whether to Bœotian Haliartus
 The Goddess drove her courfers ; still was seen

Chariclo partner of the golden car :

80

No converse with the nymphs, nor song, nor dance

At all delight her soul, if not the choir

Her lov'd Chariclo led ; yet she must pay

Her tribute to deep woe, ev'n she, tho' thus

By Jove's great daughter favour'd and esteem'd.

85

THEIR gilded clasps, their broider'd zones unloos'd,

The naked pair in Hippocrene's spring

Securely bath'd, while mid-day silence reign'd

Thro' Helicon's retired mount : they bath'd

Secure : 'twas stillness all : and not a breath

90

Disturb'd the mid-day silence of the mount.

TIRESIAS then, whose downy cheeks bespoke

The dawning man, fought with his panting dogs

The

Ver. 88. *While, &c.*] The repetitions used by the author here are very beautiful, and far superior in the original to any translation ; nothing can be softer or more sweet than this line,

Πολλὰ δ' αὖτις τὴν κατεῖχεν ὥρεν.

The reader will be agreeably entertained with a description of *noon-day* and its silence, by our excellent poet *Thomson*, in his *Summer*. The ancients thought that their Gods, as *Grævius* remarks, slept in the middle of the day : to which opinion may be referred what the shepherd says of *Pan*, in the first *Idyllium* of *Theocritus*,

Thro' fear of Pan I dare not pipe at noon, &c.

as also what the prophet speaks tauntingly to the worshippers of *Baal*, 1 *Kings* xviii. 27. Cry aloud, for he is a *God* ; either he is talking, or — peradventure, he *sleepeth*, and *must be awaked*. And, for this reason, they held it unlawful to enter the temples at mid-day, lest they should disturb their Gods ! — A good observation is drawn by some of the commentators from what is said of *Chariclo* in the 83d and following lines, “ That the greatest favourites of heaven must not expect to be exempt from calamities, which are the lot of mortals, and often the greatest evidences of the love of God. — Whom he loves, he rebukes and chastens.”

T

The sacred place : urg'd by strong thirst he came :

For draughts refreshing from the limpid spring :

95

Wretch that he was ! unwilling he beheld,

What, unpermitted, none of mortal race

May see unpunish'd ! him MINERVA thus,

Tho' mov'd with ire, addrest : “ Hapless son

“ Of Euerus, what luckless Deity

100

“ Guided thy footsteps to this ill-starr'd place,

“ Whence thou no more shalt bear thy forfeit eyes ?”

She spoke : his eyes eternal night o'erspread ;

Speechless he stood : chill horror froze his limbs,

Amaze-

Ver. 96. *Wretch that he was, &c.*] The offence was, beholding the Deities without their permission, though it was accidental and undesigned : we are told in the *Heathen Mythology* of many favoured mortals, who had their eyes purged and purified to behold the Gods. See ver. 129 following : but *Tiresias* the poet tells us,

Οὐκ ἐβλεπὼν εἶδε, τὰ μὴ θεμιτά.

Invitus aspexit quod haud fas erat aspicere.

Which, as was observed from *Spanheim*, seems plainly derived from the *Hebrews*. *Thou canst not see my face*, said God : for there shall no man SEE me and live, *Exod.* xxxiii. 20. And hence the fear of *Gideon*, in *Judges* vi. 22. *And when Gideon perceived, that he was an angel of the Lord* (מַלְאֲכֵי יְהוָה, the messenger, or sent Jehovah, that person in Jehovah who was to be sent, and to be incarnate) *Gideon said, O Lord God* יְהוָה אֱלֹהֵי (Jehovah Adonai, the peculiar name of Christ) *for because I have seen an angel of the Lord* (the Melak Jehovah) *face to face. And the Lord said unto him,* (the

Lord יְהוָה Jehovah) *peace be unto thee, fear not, thou shalt not die.* From whence it is plain, that this person, who made himself visible to *Gideon* in some form, most likely human, was known by him to be the very and true God, otherwise his fears were groundless ; and from thence it follows, that our Saviour is the very and true God, for he is the *Jehovah Melak*, God manifest in the flesh. 1 *Tim.* iii. 16. whom, otherwise than as so manifest, no man hath seen, nor can see. 1 *Tim.* vi. 16. See *Spanheim*, note 101.

Ver. 104. *Speechless, &c.*] So in *Milton* we read, when *Adam* was ordered to remove from paradise, and thus to lose sight of the divine Sun, which shone upon him there in full lustre,

— *Adam*, at the news,

Heart-struck with chilling gripe of sorrow stood
That all his senses bound.

B. xi. ver. 263.

How different is the beautiful complaint of *Eve's* following these lines, to the wild grief of *Chariclo*, and her little reverence for this venerable

Amazement seal'd his tongue: But straight the nymph 105

Distracted cries, " Oh Goddess, what hast thou

" Inflicted on my son? and are the pow'rs

" Of heav'n such friends? Why, thou hast robb'd my child

" Of eye-sight, precious sense! Ah, wretched boy,

" True, thou hast seen MINERVA'S naked charms, 110

" But thou shalt see the face of Sol no more!

" Thrice miserable mother—Hence adieu

" Oh Helicon, adieu once-pleasing mount:

" A mighty tribute hast thou claim'd severe,

" My son's dear eyes, for those few flying goats, 115

" And tim'rous deer of thine, which he hath slain!"

THEN, her lov'd son embracing, loud laments

Mixt with sad tears she pour'd, like Philomel

When sorrow for her young swells every note.

The Goddess mov'd with pity, to assuage 120

Her

venerable Deity Pallas? Yet alas, there are not wanting, even in our better days, examples of such wild extravagance, and passionate upbraidings, even of heaven itself, when its correcting hand falls heavy: how should such instances of intemperate and mad sorrow teach us patience and silent resignation to the divine will? In the 112th line the expression is somewhat like that which St. Paul uses to Elymas the forcerer, *Acts* xiii. 11. Thou shalt be blind, *μυηλεπων τον Ηλιον αχρει καιρη, και παραχημα επιπεσεν επι αυτον αχλος και σκοτος.* Milton, when patheti-

cally complaining of his misfortune, desires to be equalled in renown with Tiresias: he speaks of no more seeing the Sun;

— Thee I revisit safe,

And feel thy sov'reign vital lamp: but thou

Revisit'st not these eyes, that roll in vain

To find thy piercing ray, and find no dawn;

So thick a drop serene hath quench'd their
orbs,

Or dim suffusion veil'd.

B. iii. ver. 19. See also ver. 36.

Her grief, thus spoke soft comfort to her soul :

“ Oh noble fair, recall each hasty word

“ Which blind resentment utter'd : 'tis not I,

“ Who o'er his eye-lids spread eternal night :

“ What joys it me poor mortals to deprive

125

“ Of that blest sense ? But thus old Saturn's laws

“ Firmly decree ; “ Whoever shall behold

“ Any of heav'n's high habitants, unless

“ By grace peculiar favour'd with the sight,

“ Dread penalties await the fatal view !”

130

“ 'Tis past, irrevocably past : and thus

“ The Parcæ spun th' unalterable doom

“ Or ere thy son was born : thou then receive,

“ Oh Euerides, this thy destiny !

“ How

Ver. 125. *What joys, &c.*] This, says *Spanheim*, seemed very contrary to this Goddess, who was called Φωσφορος, *Lucifera*, or *light-bearer*, according to *Proclus*, no less than *Diana*. See hymn to *Diana*, ver. 15. and to whom, under the title of Οφθαλμια, a temple was raised near *Sparta* for preserving the eye of *Lycurgus*. Nay, she was named Παιωνια and Υγια, and was said also to be the inventress of medicine, as *Porphyry* witnesses, Ιατρικην απο της Αθηνιας ηκειν. Whence also she was called Σωτειρα.” In all which the reader cannot but observe the exact agreement between this Goddess and *Apollo*. See note 165, and hymn to *Apollo*, note 62.

Ver. 131. *And thus, &c.*] This was universally the opinion of the antients, who imagined

the *Fates* superior to all their Deities, as was instanced in *Necessity*, hymn to *Delos*, ver. 160. The story of *Aëtaon*, though somewhat differently, is related at large by every mythologist. The reader will find a curious copy of a *gem* on this subject in *Spence's Polymetis*, plate 13. fig. 5. Mr. *Spence* has given the story at large from *Ovid* and *Apuleius*. This punishment of *Tiresias* and *Aëtaon* is sufficient to overthrow the observation made on the 194th line of the 16th book of Mr. *Pope's* translation of *Homer's Odyssey*, where the annotator did not consider the circumstance, which *Callimachus* always carefully insists upon, the *involuntary* sight,

- “ How many victims wou’d Autonoë give, 135
 “ How many Ariftæus, to accept
 “ With los of fight their hapless son Actæon?
 “ Him, tho’ co-partner in the sylvan chace
 “ With great DIANA, nor that chace, nor sports
 “ In common shar’d, shall rescue from his fate : 140
 “ When naked in the Bath his luckless eyes
 “ Unwilling shall behold the huntress queen :
 “ But his own dogs blood-happy shall devour
 “ Their former lord : o’er woods and wilds shall rove
 “ His weeping mother to regain, sad lot ! 145
 “ His scatter’d bones : and thee mean time shall call
 “ Thrice blest, who from the woods thy son, tho’ blind,
 “ Receive’st happy. Mourn not then, my friend,
 “ Since greater gifts, for thy dear sake, from me

“ Await

Ver. 149. *Since greater, &c.*] Ovid says, that Jupiter bestowed that gift upon him ;

— *Pro lumine adempto*

Scire futura dedit, pœnamque levavit honore.

The annotators upon our author have in general applied this to the mental faculties, which are observed for the most part to be more strong in persons blind ; who, all outward objects being removed, attend more closely and earnestly to the things of the mind : numberless instances might be produced. In a passage quoted by Spanheim from one of St. Jerom’s *Epistles*, which he wrote to comfort a person

that was blind — we find — “ *Quosdam etiam mundi philosophos, ut totam cogitationem ad mentis cogerent puritatem, sibi oculos eruisse.*” *Epist. 32. ad Abigaum* ; and in the next to this, shewing that blindness should not be esteemed as arising from any immediate sin in the person blind : he adds, “ *Referes crimen in Jacob, cujus caligaverat acies, & cum interioribus oculis & spiritu prophetali longè post futura prospiceret, & Christum cerneret de stirpe regia esse venturum, Ephraim & Manassén videre non poterat.*” — It must be remembered that *Tiresias* was always led about by his daughter, and from her or some other attendant was doubtless informed

- " Await thy son : him henceforth will I make : 150
 " A prophet, of all others most renown'd,
 " As far most excellent : he shall discern
 " Of birds the lucky or unlucky flight,
 " With all their winged augury : and hence
 " To Cadmus, and the fam'd Labdacidæ, 155
 " And to Bœotians shall his soul reveal
 " Many high oracles : a mighty staff
 " To guide his footsteps will I also give ;
 " And crown him with a plenteous length of days.

" And

of the particular flight of the *birds*, whence the augury was taken, and so delivered his oracles : the reader will find this whole matter of *divination by birds* in a full and learned manner explained by *Spanheim* in his notes on this passage. I shall only just hint, that it has seemed to many ingenious writers, that the custom of *divining* by the flights of birds took its original from some traditions of *Noah's raven* and *dove* : which *Spanheim* confirms by many clear proofs and arguments ; and we must remember, that *Deucalion*, amongst the heathens, had his *dove* also.

Ver. 152. *A mighty staff*, &c.] *Μεγα βακτηρ*. *Apollodorus* tells us, that this staff was of such wonderful power, that it served him entirely in the stead of eyes. All the augurs had their *Lituus*, their augural staff, or rod, *clarissimum insigne auguratus*, *incurvum* & *leviter à summo inflexum bacillum*, as *Cicero* in his book *de Divinatione* describes it. These were of mighty use in their divinations ; and to these, the most learned *Spanheim* well observes, the prophet *Hosea* iv. 12. most probably alludes.—“ My people ask counsel at their *sticks*, and their *staff* declareth unto them.” He subjoins, “ *Unde insuper aliis, quæ tanquam inter Moysen ac Tiresiam communia colligit vir magnus in demonstra-*

tionē evangelica, addi opportune illud posset, de vaticiniis aut miraculis Moysis Baculo seu Virga in Ægypto editis.” That the staffs or rods used by the augurs, and so this of *Tiresias* also, proceeded originally from the traditions concerning the *rod* of *Moses*, can never be doubted : *Homer* calls the staff of *Tiresias* χρυσεὴ σκηπτρον, a golden sceptre, see next note. And it seems probable that all the stories of the *sceptres*, *staffs*, *clubs*, *caducei*, &c. of the heathen Deities were derived from the same fountain of *Moses his rod* : concerning which the *Jewish rabbis* have many wonderful and astonishing stories to relate : as, of its growth in *Jethro's* garden, *Moses* his plucking it up, and performing all his miracles by means of the ineffable name *Jehowah*, which was upon it, &c. These are their dreams, which are to be found in any of their writings. The *C duceus* of *Mercury* had a serpent rolled round it, which, that it arose from the story of *Moses* his *rod* becoming a serpent, *Monfieur Huët* affirms, as undoubtedly certain ; such too was the *rod* of *Circe*. The reader may be instructed in this particular by referring to *Bibliotheca Biblia*, v. 2. p. 88, &c. Sceptres were a kind of staffs among the antients. See the account of *Achilles* his sceptre, in the 1st *Iliad*.

“ And when his long-spun thread the Fates shall cut, 160
 “ He only midst the shades shall live inspir’d,
 “ And share dread Pluto’s favour.” Thus she spoke,
 And speaking gave the nod : her nod is fate :
 Since Jove of all his daughters this high gift

To

Ver. 160. *And when, &c.*] Nothing will be a better comment on this place than some lines from *Homer* concerning *Tiresias*: upon which, I doubt not, *Callimachus* had his eye:

There seek the *Theban* bard, depriv’d of sight,
 Within * irradiate with prophetic light :
 To whom *Persephone*, intire and whole,
 Gave to retain th’ unseparated soul.

Odyss. by POPE, B. x. 582.

And

When lo, the mighty *Theban* I behold :
 To guide his steps he bore a staff of gold :
 Awful he trod, majestic was his look,
 And from his holy lips these accents broke.

Odyss. xi. 112.

* *Milton speaking of himself says,*

So much the rather thou celestial light
 Shine inward, and the mind thro’ all her pow’rs
 Irradiate, there plant eyes.

Mr. *Pope* observes on the first lines above, That *Tiresias* was to be consulted by *Ulysses* rather than any other ghost, because, according to *Homer*,

Τὸ τε φρενὲς ἐμπέδοι εἶσι.

This expression is fully explained, and the notion of the soul after death, which prevailed amongst the antients, is set in a clear light, ver. 92. and 122 of the 23d *Iliad*. But whence had *Tiresias* this privilege above the rest of the dead? *Callimachus* ascribes it to *Minerva*.

And when, &c. as in the text. v. 160.

Tully mentions th’s pre-eminence of *Tiresias* in his first book of *Divination*, &c. But I ought not to suppress what *Diodorus Siculus* relates

concerning *Tiresias*, *Biblioth.* 4. he tells us, that he had a daughter named *Daphne*, a priestess at *Delphi*: “ from whom it is said, that the poet *Homer* received many (of the *Sybil*) verses, and adorned his own poetry with them.” If this be true, there lay a debt of gratitude upon *Homer*, and he pays it honourably by this distinguishing character, which he gives to the Father,” &c. See the note.

Ver. 164. *Since Jove, &c.*] Hence she is said to sit at the right hand of *Jupiter*, as well as *Apollo*. See hymn to *Apollo*, notes 41, 47. Whence *Aristides*, in his hymn to her, says, *Προδραπὸς δ’ αὖ φησι, &c.* But *Pindar* says, “ that she, sitting at the right hand of the Father, receives his commands which are to be carried to the other Gods.” And again, “ For she is greater than the angels; and delivers to them the different commands which she receives from her father.” Which words *Spanheim* observes are very like what we find in the SS. concerning the divine and only begotten Son “ being made so much better than the angels, &c. *Heb.* i. 4. He is also of opinion, that these opinions were taken by *Callimachus* from the LXX translation of the Old Testament. See his note on hymn to *Apollo*, ver. 29. One would rather imagine, that these general notions of *Apollo*’s and *Minerva*’s session at the right hand of their father, proceeded from far more antient tradition concerning the divine mystery of the glory of the Father and of the Son: since we find it mentioned long before the days of *Callimachus*. *Pindar*, as you have seen above, from *Aristides* spoke of the same thing: and *Homer* speaks of the joint power of *Jupiter* and *Minerva* in *Odyss.* II. ver. 264. *Sephecles* addresses her as the first in power,

ΠΡΩΤΑ

To PALLAS only granted, that his pow'r,

165

Even all her father's glories she might bear.

No mother bore the Goddess : but the head

Of

ΠΡΩΤΑ ΣΕ ΚΕΚΛΟΜΕΝΟΣ, &c.

OED. Tyr. ver. 163.

And *Horace* speaks of this as a well known article in the heathen creed,

*Proximos illi tamen occupavit
Pallas honores.*

Lib. I. ODE 12.

And *Apollo* and *Minerva* both shared the same honours, and were both equal in glory, because they were both representatives of the same thing, the *solar light*; which, as has been often observed, being the emblem of the *divine Son of God*, the heathens assigned his honours to these *natural emblems*: and having some traditions of the *true and divine light*, forgot him, while they applied their traditions to the material light. The expression which *Callimachus* uses, Πατρῶια πάντα φερεσθαι, *to bear all her father's honours*, is remarkably scriptural: *all things that the Father hath are mine*, says the Son of God, *John* xvi. 15. And as the poet says, that *Jupiter* Δωκεν Αθαναιᾷ, *gave to Minerva πατρῶια πάντα*, so the Son of God says, "for as the Father hath life in himself, so hath he given to the Son to have life in himself, and hath given him *authority* to execute judgment also, because he is the Son of man, *John* v. 26. and, *all mine are thine, and thine are mine, and I am glorified in them, John* xvii. 10." agreeable to which *Aristides* says of *Minerva*, "So also she is *venerable* in the sight of the father, and made *partaker of all things* with him, πάντα κεκοινωκηκε." And the same ancient writer tells us, that she was called the Δυναμις τοῦ Διός, *the power of Jupiter*; and that the works of *Jupiter* were said, Κοινὰ τοῦ Διός εἶναι καὶ τῆς Αἰθνης, *to be the common works of Jupiter and Minerva*; which, as *Spanheim* conceives, may be referred to the mystery in the *New Testament*, imperfectly known by ancient traditions; and when the *true light* was deserted by idolaters, these honours, peculiar to

him, were impiously transferred to the creature, the *material light*, which *St. Paul* assures us was worshipped more than the *Creator*, namely *Christ*, the *true light*, who is blessed for ever and ever, *Amen. Rom.* i. 25. *John* i. 3. *Spanheim* observes in the conclusion of his note on this passage, *Mitto quod sicut adducto paulo ante loco, Aristides Minervam Jovis parentis Δυναμιν vocat: ita ab impio Ario unigenitus Dei Filius ejus Δυναμις καὶ Σοφία, sed non ομοῦστος, seu eidem coeternus, statueretur, juxta Athanasium.*" In *1 Cor.* i. 24. *Christ* is called the *power of God*, and the *wisdom of God*: the *Holy Ghost* is called also, the *power of the Most High, Luke* i. 35. nay, and *Christ* himself saith, *Hereafter shall ye see the Son of Man sitting on the right hand of POWER, and coming in the clouds of heaven.*" *Matt.* xxvi. 64. where cannot be meant either *Himself* or the *Holy Ghost*, but the Father, as it is said elsewhere, *Sit thou on my right hand, Psalm* cx. So that we see each person in the Trinity is called Δυναμις, *Power*, wherefore we must conclude against *Arius*, and all his followers, that they are all equal in *power*: since to all without any limitation the same name is given. As to *Christ's* coessentiality ομοῦστος, he declareth it in *St. John* as fully and clearly as words can do it, ο μόνου γενῆς υἱός, ὁ ὢν εἰς τὸν κοῶπον τῷ πατρί. *John* i. 18. And whosoever will consider the nature of the *light* which these heathens deified, and which is the scripture emblem of *Christ the Power and Glory of God*, he will not longer doubt of his coessentiality or coeternity with the Father. See professor *Franck's* *Christus S. Scripturæ nucleus, or Christ the sum and substance of all the holy Scriptures, &c.* rendered into English, p. 46, a book deserving the attention of every christian, and excellently calculated for the conviction of every one, who doubts or disbelieves that fundamental article of Christianity, the *true and essential divinity of Jesus Christ*,

Ver. 167. No mother, &c.] The poet goes on to account for this peculiar honour which

was

Of sov'reign Jove, oh virgins : to whate'er
 The head of Jove shall give the awful nod,
 It stands unalterably sure : and thus
 The nod of PALLAS is the stamp of fate:

170

SHE comes, the Goddess comes : ye Argive maids,
 To whom your country's best concerns are dear,
 With gratulating songs, with chearful vows,

And

was paid to *Minerva*, and he assigns it to her birth, observing that she was born out of the head of *Jupiter*, and so from thence obtained these distinguishing privileges. The nod of *Jupiter* is universally known, and the fine description of it in *Homer* admired by all : so that I have no need to speak of it here. The story of *Minerva's* birth, to which the poet alludes, has occasioned great enquiries amongst the mythologists : and many learned men have been of opinion that it veiled the sublime mysteries of the divine word and light, whereby all things were created : but I am apt to conceive it had a philosophical reference, and that, all which is said of *Minerva* can only be applied to sacred things through the veil of that material light, which she represented in the heathen system, and which was the known and acknowledged emblem of the true and spiritual light. *Macrobius* says, p. 243. *Minerva solis virtus est : sicut & Porphyrius testatur Minervam esse virtutem solis, quæ humanis mentibus prudentiam subministrat : nam ideo hæc dea Jovis capite prognata memoratur, id est, de summa ætheris parte edita, unde origo solis est.* “*Minerva* is the virtue of the Sun : as also *Porphyry* witnesses, that *Minerva* is that virtue of the Sun which ministers prudence to human minds : for therefore this Goddess is said to be born out of *Jupiter's* head, that is, issuing forth from the highest part of the æther, whence the origin of the Sun is.” Hence *Phurnutus* says, *Κεφαλὴν δὲ Θεῶν*, &c. But the head of the Gods, according to *Euripides*, is the shining æther which surrounds the earth.” But what shall

we make of the peculiar circumstance in this story concerning *Vulcan*, who, with his axe cleft the skull of *Jupiter*, whence leaped out this *Pallas* in compleat armour ? *Turner* gives a full explanation of this matter, as you may read in his book, p. 233, &c. at large. Having proved that *Vulcan* and *Prometheus* (for *Prometheus*, by some, is said to have done this office for *Jupiter*) were the same, and no other than the Sun, he goes on, p. 237.—“ Now the true explication of this fable in *Apollodorus*, that *Vulcan* or *Prometheus* cleft the head of *Jupiter*, to make a more easy passage for the birth of *Pallas*, is this : *Jupiter* in this case is the whole æther, whose head is the body of the Sun, whose rays are here compared to axes or hatchets, by which the æther is pierced and cleft, as to our outward sense it seems to be : and that from this cleaving, *Pallas* was born, the meaning is no other than this, that the Sun or rays of the Sun do at least enliven and invigorate, if not create and cause that agility and motion which is to be found in *Pallas* or *Jupiter*, or the wide spacious æther, whose parts all about, though they are of a finer consistence, and more agile nature than those of which this earth and its atmosphere are composed ; yet they themselves, as they are nearer to the Sun, or at a farther distance from it, so they partake more or less of that influence, that warmth, and heat, and briskness of activity and motion, which is communicated and imparted by him ; as may be seen by that part of the æther, which, being mingled and interspersed with this atmosphere

And acclamations joyful, haste, receive

175

Th' approaching Goddess: hail, MINERVA, hail,

Still let Inachian Argos claim thy care:

Hail or retiring hence, or to our state

Thy favour'd courfers guiding: and preserve

In all prosperity old Danaus' race.

180

which we inhabit, is in the winter comparatively stagnant, to what it is found by experience to be in the summer season, when the sun shines upon us with a direct influence, and with rays more piercing and vigorous than at other times." Thus we have a clear explication of this matter, consistent with all that is related of *Pallas*, who is no other than the *solar light*, giving *light*, and *wisdom*, and *life*, proceeding from the *æther* cleft by the *Sun* for the passage of this armed Goddess of *Wisdom* and *War*. And hence she had her name *Pallas*, which is of *Hebrew* original from פָּלַל, *PALL*, to *separate*, *divide*, and to *act*, as an agent, in an *invisible manner*; and hence it is referred to the mind, *knowing* and *judging*, and so to what exceeds all human *knowledge* and *comprehension*. And hence *Christ*, *Isai.* ix. 6. is called פָּלֵא, *PaLA*, *wonderful*, from the action of his emblem the *light*, which acts in an hidden, high, and wonderful manner. See *Leigh* on the word. Her other *Greek* name ΑΘΗΝΗ, *Athene*, which has perplexed all the *Greek* etymologists, is also of *Hebrew* origin, and comes primarily from אָתָה or אָתָה, *ATH* or *ATHE*, *come*, *approach*, and signifies the *fire* or *light* darting forth from the *solar focus*, where it had been before formed. So is the daughter of *Jupiter*, &c. *Attis*, or *Atthis*, אֵתָה, אֵתָה, אֵתָה, (a mountain often struck with lightning) are all doubtless derivatives of the same *Hebrew* word. I have sometimes been apt to think, that ΑΘΗΝΗ, was a compound word of אָתָה and נָח, *ATH* and *TheNeN*, a serpent, dragon, &c. so *Athene*; for the *serpent* is the known and acknowledged emblem of the *light* in this condition, which it particularly represents in its *darting* motion; as also by its *drawing in itself* in its motion, it represents the influx of the *spirit*, whereby the *efflux* or *darting out* of the light is continued. And hence

Athene or *Pallas* is scarcely ever represented without *serpents*, which are always found round her *ægis*, as you may read in the description given of it, note 51. Nay, and these *serpents*, to shew the degrees of heat and violence in the *light*, are sometimes described as *more*, sometimes *less* fierce; and hence in the *Orphic* hymn to her, she is even called,

Αἰολομορφὴ Δρακονίσσα.—
Multi-form dragoness, or serpent.

See headpiece to this hymn. And *Pallas*, as being thus the *unwearied*, ever *flowing light*, is called ἀτρυτώνη, a common epithet in *Homer*, because she is wearied out by no labour, according to *Phurnutus*, ἡ ὡς ἀν ἀτρυτὲ τε Αἰθερὸς ὤρετος, or because the *æther*, ἄθῃ, *ATH*, is by no means worn out. *Phurnutus* informs us, that the owl was dedicated to her principally on account of the *blueness* of its eyes, as observed note 15. and we may add also, because of that peculiar property which it hath of seeing in the dark. In *Phurnutus*, and indeed in the whole history of this Goddess, the *physical* story is so blended with her other attributes, that it is difficult to separate them: however, attending to the leading character which she bears, the *LIGHT*, every thing concerning her *wisdom*, *war*, *virginity*, &c. will be more easily resolved.

Many other proofs might be produced in confirmation of what I have advanced, wherein the reader will observe, I have only suggested the sentiments of able and learned men; but I have already gone beyond my author, and almost forgot that I was writing annotations only, while I had well nigh expatiated into a dissertation on this Goddess: but I must here stop, and refer the reader to the hymn of *Orpheus* following.

End of the Hymn to PALLAS.



E. J. G. sculpt.

THE
Sixth H Y M N of CALLIMACHUS.
To CERES.



THE Calathus descending, its approach
Ye women, with the joyful chorus greet,
“ Hail CERES, fertile mother, rich encrease
“ And all-sufficing plenty are thy gifts.”

The passing pomp view only, ye profane,

5

Ver. 1. *The Calathus, &c.*] The scholiast informs us, that “ *Ptolemy Philadelphus*, in imitation of the *Athenians*, established some certain ceremonies at *Alexandria*, in which was this of the sacred *basket* or *Calathus*. For it was the custom at *Athens*, on a certain day, to carry upon a chariot a *basket* to the honour of *Ceres*.” So that this hymn of our poet’s was not written,

as some have conjectured, at *Argos*, or for the use of the *Eleusinian* mysteries as performed in *Greece*, but on account of a ceremony of the like nature established by *Ptolemy* at *Alexandria*. Concerning this *Calathus*, which was brought forth on the 4th day in the *Eleusinian* mysteries, you may read a full account in *Potter’s Ant.* vol. 1. p. 392. *Canisflra*, *Amra*, as our au-
thor calls

Or virgin, youth, or matron, from the earth :

Not on your houses, rais'd aloft : nor dare

Behold

calls them, ver. 127. *oig*, were also carried in this procession. Of each when we come to that part of the hymn, it will be more convenient to say something. The chorus, which I suppose was always sung upon this occasion, and which the author repeats at the latter end of of the hymn, ver. 120. shews sufficiently who *Ceres* was, and what was the design of this solemn festival. By *Ceres*, in the heathen system, is meant that power which causes the seeds to spring and grow out of the earth, so gives fertility, nourishment, encrease, &c. and therefore these attributes in this chorus are assigned her. Her Greek name *Δημιτρη* is a compound of *Δη* or *Διω*, *Dio*, as she is called in *Latin*, which is her proper appellation, and *Μητρη*, which many etymologists have supposed to be *quasi* *Γημντρη*, by a change of *Δ* for *Γ* — *Mother-earth* : others have supposed *Διω* derived from *Διω*, a verb signifying *to seek* : because *Ceres* sought her daughter *Proserpine* : but it appears to me, as if the original of the name *Dio* must be found amongst the *Hebrews*, and that it is a corruption of *די* *Di*, *sufficiency*, and so signifies that power which gives a *sufficiency* of all things which causes fertility, encrease, plenty, &c. From this word *די*, it is universally confessed, come *Divus*, *Deus* ; the *Arabic* *De*, to possess ; *Διδωμι*, *do*, to give ; and various other names of the like sound and import, as you will find in all the best lexicographers. And from hence comes that great name of God *די* *SheDi*, omnipotent, all sufficient, he who hath in and from himself all *sufficiency* and all *abundance*. From hence, I doubt not, *Ceres* had her name *Διω*, and was hence called *Δαματερ*, as by our author, *the fertile mother*, as agreeable to the import of the word I have translated it, or she who is sufficient to give nourishment, encrease and plenty to the earth, according to *Callimachus*, *παλντροφι, παλομεδμνε*. Some have imagined her to be no other than the *Moon*, and their opinion is founded on good authority. That she was supposed to be that power in the *Moon* particularly which promotes fertility and encrease, is highly reasonable ; for we are to remember,

that herein the *Moon* is greatly concerned, as hinted hymn to *Diana* p. 53 note, and *Diana's speech*, &c. note 276. and this doubtless is alluded to in that fine description of the *plenty* and *happiness* of the states regarded by *Diana*, ver. 180, & seq. of that hymn. *Macrobius*, *Sat.* p. 247, having proved that *Liber* or *Bacchus* is the same with the *Sun*, advances upon the authority of *Virgil*, that *Ceres* is the same with the *Moon*.—*Hinc & Virgilius sciens Liberum patrem Solem esse & Cererem Lunam, qui pariter fertilitatibus glebæ, & maturandis frugibus, vel nocturno temperamento vel diurno calore moderantur,*

* — *Vestro, ait, si munere tellus
Chaoniam pingui glandem mutavit aristâ.*

where you observe that *Macrobius*, upon the authority of *Virgil*, ascribes the fertility of the earth, and the ripening of its fruits as well to the nightly temperament of the *Moon*, as to the diurnal heat of the *Sun*. The passage in *Virgil* is very explicit.

— *Vos, o clarissima mundi.
Lumina, labentem Cælo quæ ducitis annum,
Liber & alma Ceres ; vestro, &c.*

GEORG. I. ver. 5.

where it is obvious, that *Liber* and *alma Ceres* are to be referred to *clarissima lumina mundi*, the *Sun* and *Moon* : and it is amazing so good a critic as Dr. Trapp should have so puzzled and confounded himself by supposing the contrary. As thus *Ceres* was, in the heathen system, that power, that sufficient fertile mother, which caused the encrease and fecundity of the earth, therefore this feast was celebrated to her honour, as a grateful memorial of the fruits of the earth, received from her bounty. Very able writers have concluded, that all the feasts of this sort were derived from the Jewish festivals of the like nature, when they offered to the true Giver of all encrease the first-fruits of their harvest, &c. See *Exod.* xxiii. 16. and *Bibli. Biblica* ver. 2. p. 276. note 6. and ver. 3. 364.

Ver. 5. *The passing, &c.*] All the prophane
or

Behold the sacred basket, ye whose mouths

With painful fasting are parch'd up and dry.

The bright-hair'd Vesper from a golden cloud

10

Beholds

or uninitiated, of what sex, age or state soever, were ordered to view this sacred basket *only standing* on the *earth*, and that for a very obvious and plain reason, because the *earth* being sacred to *Ceres*, as nourishing, enriching and giving it fertility, it would have been an abomination not to have stood upon it, and so confessed the power of the Goddess. *Spanheim* gives the same reason. What I have translated virgin, is α κατεχευατο χριταν, *ea quæ diffudit Capillos*, a paraphrase for a *virgin*, who, amongst the *Greeks* and *Romans* used to have their hair loose and unbound, as *Spanheim* has, with a great labour of learning, proved in his note on this place. The original of the 8th and 9th line is very difficult: commentators say it alludes to the fasting of *Ceres* mentioned in the subsequent lines, of which the Goddess was by no means to be reminded by any at this sacred time, when more especially they honoured her as the giver of plenty.

Ver. 10. *The bright-hair'd Vesper, &c.*] This is no more than to inform us of the time when this ceremony was begun, namely, at the evening, when *Hesperus* or the evening-star appeared; and the reason of their beginning at this time, as those of *Pallas* in the morning, as mentioned in the former hymn, note 34. was, because the *Moon*, whose *vegetative* power *Ceres* represented (as observed above) *rises* at this time, shewing herself at the *evening*, when the *Sun* departs. What the poet says concerning *Hesperus* or the evening persuading *Ceres* to drink, &c. *Spanheim* is of opinion, alludes to the custom of *fasting* on this solemnity, which they usually did till the *evening*; in remembrance of the fast which *Ceres* kept till the evening when seeking her daughter. But it seems probable something more is meant hereby, particularly by the poet's expression of *drinking*: he does not say that *Hesperus* persuaded her to eat and drink, but only *πινειν*, to *drink*; which probably alludes to the notion they had of the

Moon's being supported by the *Sea*, as well as *Air*, which *support*, she might then be supposed to take when she appeared, namely, at the evening. Consult hymn to *Diana*, note 231. However, be that as it will, this whole story of her seeking her daughter *Proserpine* has plainly and confessedly a *philosophical* meaning; for *Proserpine* is no other than that *power* that *hides* and *preserves*, even in their state of *corruption* and *dissolution*, the seeds under or in the earth, *apud inferos*, during the earth's recess in the winter from the Sun. Hence she was feigned to have been the winter half of the year in the shades below, in the *state of death*, with *Pluto*, and the summer half of the year with her *mother*: and hence, in the antient remains, *Ceres* is found drawn by *serpents*, with a *torch* in each hand, seeking her daughter, to shew, that by the influence of the *light* only, and its power in *vegetation*, *Proserpine* can be recovered and brought up from the infernal kingdom. See the hymn to *Diana* for the meaning of the torches, note 15. and to *Pallas* for the serpents, note 168, *ad fin.* But some lines from the *Orphic* hymn to *Proserpine* set this matter in the clearest light:

Ειερην, λειμωιασιν χαιρεσα πνοιισι,
Ιερην εκφαινεσα δεμας βλαστοις χροοκαρποις
Αρπαγμαια λεχη μετοπωρινα νυμφευθεισα,
Ζωη και θνατος μεν θνητοις πολυμοχοις,
ΦΕΡΣΕΦΟΝΕΙΑ· ΦΕΡΕΙΣ γαρ αι και πατα ΦΟ-
ΝΕΥΕΙΣ·

Κλυθι, μακαιρα θεα, καρπις δ' αναπειμπ' απο γαιης.

Vernal, rejoicing in the gales that feed
The fertile meads; thy sacred body *showing*
In the first germens of the yet green fruit:
Ravish'd and carried to thy marriage bed
After the autumn: thou only life and death
To mortals toiling and laborious; thou
Art *Proserpine*, for thou 'ere *bearest* all things,
Yet all *destroyst* and corruptest all.
Hear, Goddess, and from earth *send forth* the
fruits.

Nothing

Beholds the grand procession : he alone
 The Goddess cou'd persuade to taste the draught
 Refreshing, when thro' many a clime unknown
 She fought her ravish'd daughter : say, dread pow'r,
 How the long journey cou'd thy tender feet
 Support enfeebled, to the distant west,
 The tawny Æthiopians, and the climes
 Fam'd for the golden fruit ? All food mean time,

15

Or

Nothing can be plainer, than what is meant by *Proserpine*, from these lines ; the derivation of whose name, according to *Orpheus*, shews her nature. The word ἀρπαγνυσα, which *Orpheus* uses to express the *ravishing of his natural Proserpine*, is the same which *Callimachus* uses on the same occasion, ver. 9. Ἀρπαγνυσας κωρας. It is observable, that *Orpheus* in the same hymn calls *Proserpine* Φαισφορε, *light-bearer*, the epithet of *Diana*, which they who have considered that *triform* figure of *Diana*, which represents her in her threefold capacity, *Diana*, *Luna*, *Hecate*, powerful in *heaven*, on *earth*, and in *hell*, will not wonder at : for these are only references to the power of the *Moon*, and so of the *light* which proceeds from her, in the genial work of nature : for this *light* acts in each of these states, as well *below* or upon the *seeds* and *plants*, when under the earth, and in a state of *corruption*, as when they are risen up, and cloath the earth with their beauty. What an infinite number of instructing and comfortable truths may be deduced from hence ? and how may we beautifully contemplate the *resurrection* of our bodies from a state of death and corruption to a state of glory by the power of the divine light : for nothing is *quicken'd* except it *die* ; and nothing is quicken'd but by the power of light. See 1 *Cor.* xv. 36.

Hllway, in his *Originals*, vol. i. p. 32. speaking of this *triform* idol (which see in the head-piece before the hymn to *Diana*) says, "The same

idol (to express what they principally understood by it in *physics*) was furthermore called by the *Greeks* Φωσφορος θεα, *light-bearing Goddess*, as also Δαδεχος, *torch-bearer* : whence again the *Romans* had their *Facilina* in the same sense : which names, though covered and disguised with the mask of the fable, must have been taken from the physical agency principally understood by these attributes and names, which was that of the *light* and *heat* in *generation* : according to that definition in *Cicero* ; *Luna à lucendo nominata est, eadem est Lucina* : the *Moon* has its name from *illuminating* or *immitting light* into bodies ; the same is also *Lucina*. Their whole meaning was, that the *celestial light constituted the genial powers in nature*, which they deified under these names *Luna*, *Lucina*, *Ηφα* (which, according to our author, comes immediately from ערר, *Ere*, to conceive, the name of *Juno*, the imagined female power in the *air* and *earth*, which *matures* and brings the *fœtus* to its birth, &c.) And that the attributes above given, Φωσφορε, *facilina*, &c. were physically right, Holy Scripture hath informed us, *Deut.* xxxiii. 14. (as quoted hymn to *Diana ad init.*) For the precious fruits brought forth by the *Sun*, and for the *precious things* put forth by the *Moon*."—To do justice to this learned writer I should quote him much more, but cannot deprive the reader of so much pleasure and instruction, as a thorough perusal of this work will give : to which I refer.

Or meat or drink, and the reviving bath
 Disdaining? Thrice the silver stream you past 20
 Of Achelous, and as oft each flood,
 That with eternal current ceaseless flows :
 Thrice to the center of Sicilia's isle,
 Fair Enna, urg'd your course : and thrice distressed
 Beside Callichorus on earth lay down 25
 With hunger faint, and parch'd with thirst : for meat
 Or drink, or genial bath, to thy sad soul
 Gave nor supporting strength, nor kind relief.
 But cease, nor let th' ill-omen'd tongue relate
 What caus'd the Goddess woe : far better tell 30
 How she with wholesome laws supplied mankind :
 Far better tell, her favourite how she taught,

Tripto-

Ver. 32. *Far better, &c.*] All words of ill omen were religiously avoided in the sacred ceremonies of the ancients ; all, which seemed to portend or even to call to mind any thing unfortunate and distressful. Therefore *Callimachus* checks himself, and turns to the praises of the Goddess ; who, from the particular mentioned in this line, was called *Θεμοφορος*, and her rites *Θεμοφορια*, as also in *Latin* *Legifera* ; so *Virgil*, *Æn.* 4. ver. 58. *Legifera Ceres*. Which appellation of *law-giver* is generally said to be assigned her, because, after the invention of corn by her for the use of mortals, lands then first began to be divided, and so *laws* of necessity took place. See *Macrobius*, *Servius*, &c. *Spanheim* observes, " That it should not be omitted here, that the feast of *Pentecost*, or *ιστην δευτερα* seu *πεντηκоста*, the feast of harvest or of wheat-harvest, *Exod.* xxiii. 16. xxxiv. 22. was also usually called by

the ancient *Hebrew* writers the feast των ΘΕΣ-ΜΟΦΟΡΙΩΝ, of giving the law, in memory of the law given from mount *Sinai*." To which *Spanheim* adds, that the laws engraven on tables of brass were hung up in the temple of *Ceres* : all the *Gentiles* agreeing to refer the benefit of the gift of laws to a divine original." Thus hath this most accurate and learned commentator pointed out to us the true origin of this appellation, which was given to *Ceres*, of *Legifera*, or *Lawgiver* ; whose feast, called *Θεμοφορια*, was plainly an imitation of the Jewish *Pentecost*, or feast of harvest, when the first-fruits of the harvest were offered to the Lord in commemoration of the first-fruits of the Law as at that time given from mount *Sinai*, and as figurative of the first fruits of the Spirit, given also on the day of *Pentecost* from mount *Sion*.

Triptolemus, blest Agriculture's art,

To reap the bladed crop, to bind the sheaves,

And with unmuzzled ox to tread the corn.

35

Far better (from such crimes to warn mankind,)

Relate the wretchedness, to which her rage

Proud Eryfichthon thro' fierce hunger brought.

Not yet, Theſſalian Cnidia their abode,

At ſacred Dotium the Pelafgians rais'd

40

A

Ver. 33. *Triptolemus*, &c.] Concerning *Triptolemus* *Ovid* ſpeaks thus at the end of the 5th book of his *Metamorphoſes*,

—*Geminis Dea fertilis angues*, &c.

— Then *Ceres* takes

Her golden car, and yokes her fiery ſnakes :
With a juſt rein along mid-heaven ſhe flies,
O'er earth and ſeas, and cuts the yielding ſkies :
She halts at *Athens* dropping like a ſtar,
And to *Triptolemus* reſigns her car.
Parent of ſeed ſhe gave him fruitful grain,
And bad him teach to till and plough the plain :
The ſeed to ſow, as well in fallow fields,
As where the ſoil manur'd a richer harveſt
yields. MAYNWARING.

And from thus teaching agriculture, ſhe had her name *CERES*, which is only the *Hebrew* word כֶּרֶס, *CeReSH*, latinized ; which ſignifies to *plough*, and is applied to works of *agriculture*, &c. I am pleaſed to find all the moſt able writers on theſe ſubjects agreed in what I have advanced note 10. concerning the *physical* import of this fable concerning *Ceres* and *Proſerpine*. *Spanheim* has theſe words, “*Unde etiam Proſerpine ſub terras, qui iſdem Theſemophoriis, originem dediffe ſerebatur, raptus, allegoricam SEMINIS in terra reconditi ſignificationem apud eoſdem Græcos habuiſſe, tradit de eoſdem ſeſſo agens Arnobius, lib. 5. p. 183. Quod à Phurnuto ſimiliter moſitum in Cerere.*”

Phurnutus, in the place referred to by *Spanheim*, is very clear, p. 209. Αἰσπασαὶδ' ὁ Αἰδης, &c. But *Pluto* is fabled to have ſtolen away the daughter of *Ceres* : becauſe of the *occultation* or diſappearance of the ſeeds for a certain ſeaſon, under the earth. Δια τοῦ γινόμενου ἐπὶ χρόνον τινὰ τῶν ſπέρματων κατὰ γῆς ἀφανιſμῶν, &c. See the author. And the Abbé *Banier*, ſo unluckily wedded, as he was, to his hiſtorical ſyſtem, bears, this notwithstanding, the following full, though unwilling teſtimony. “Notwithstanding all theſe teſtimonies, moſt mythologiſts look upon the rape of *Proſerpine* to be only an allegory, which has an obvious relation to agriculture. Thus, according to them, the diſviſion which *Jupiter* makes of the time which this Goddeſs was to ſtay with her huſband and mother, means no more but that the *grain*, after having lodged ſix months, appears upon its ſurface, grows up and ripens.” See b. 4. c. 8. p. 52. v. 3. Is not this the *ſacred body* of *Proſerpine*, as *Orpheus* calls it ? I have quoted theſe authorities to ſhew the reader, that the opinions I advance are by no means ſingular : it would be eaſy, did the compaſs of theſe notes permit, to be more copious in authorities, which I doubt not the candid reader will excuſe, the learned need them not, and there is no occaſion to inform them, that all through this work I have advanced nothing without the ſanction of antiquity, ſo that no charge of novelty can ariſe, but from the unlearned and unſkilful.

A beauteous grove to CERES : such the shade,
 The swiftest arrow vain wou'd strive for passage,
 Through branches close with branches interwove,
 Tall pines, luxuriant elms, the fertile pear,
 And apple glowing with its ruddy fruit.

45

A crystal river, bubbling from its spring,
 Water'd the grove, which CERES fondly lov'd
 With deep affection, more than Enna's vale,
 Triopium, or Eleusis. But, incens'd
 His better Genius, what dread counsels rose
 Destructive in proud Erychthon's breast ?
 Behold with twice ten slaves he sallies forth,

50

All

Ver. 41. *A beauteous grove, &c.*] All the heathens had their sacred groves, the great abomination of which is sufficiently clear, from the commands in Scripture to the people of God concerning them. Their original was doubtless from the tradition of paradise : and the great offence was, their making to themselves these *mock Edens*, these *paradisiacal gardens* and *groves*, in contempt of the true *Jehovah*, without whom they pretended to arrive at the *tree of Life*. This grove of *Ceres*, you may observe, was a very plain copy of paradise ; here was all beauty in it, all sorts of *pleasant* and *desirable* trees ; here was a river of water which ran through it, as the rivers in paradise watered the garden, and here was a *tree*, superior to the rest, the *poplar*, *μεγα Δένδρεον, αιδεσι κυρον*, to answer to the great tree in the midst of the paradise of God. The *poplar* was sacred to *Hercules*, the *solar light* in its strength ; so it is plain, this grove was consecrated to the *light*, and thence to

Ceres or the *Moon*, who borrows her *light* from the *Sun*. And I need not observe what many learned men have thought and written concerning the tree of the *knowledge of good and evil* in paradise. It was indeed my first intention to have been pretty copious both upon these gardens or groves *in general*, and the *dedicated tree* in particular ; but finding this subject handled in so full and masterly a manner by Mr. *Holloway* in his *Originals*, it would be presumptuous in me to take the subject in hand after him : and as any extract would not do him the justice which a full perusal of his thoughts must, I beg leave to refer the curious and learned reader to his enquiries on the words *גן*, and *עדן*, *garden*, and *Eden*, in the 1st vol. 79 & seq. pag. of his *Originals*, and particularly page 15, &c. of the same vol.

Ver. 52. *Behold, &c.*] There can be no doubt, but the exploit of *Gilgon* must have greatly raised the indignation and detestation of

All in full vigour, and as in attempt

So in their strength gigantic : fraught with pow'r

Whole states to overturn, each mighty arm

55

Wielding a pond'rous axe ; daring the Gods, .

Dauntless

all the heathen idolaters ; and there appears to me so strong a reference to it in this story of *Eryfichthon*, that I am apt to believe it took its rise from what *Gideon* performed, who destroyed the grove sacred to *Baal*, the Lord of the heavens, the solar light, as *Eryfichthon* this which was dedicated to the *light*, as observed in the last note. The history in *Judges* vi. 25. is remarkably similar. " And it came to pass the same night, the Lord said unto him, take thy FATHER's young bullock, even the *second* bullock of *seven* years old ; and throw down the altar of *BAAL* which thy father hath, and cut down the GROVE that is by it : and build an altar up to the Lord thy God, upon the top of this rock, in the ordered place ; and take the second bullock, and offer a burnt-sacrifice with the wood of the *grove*, which thou shalt cut down. Then *Gideon* took TEN men of his SERVANTS, and did as the Lord had said unto him : and so it was, because he feared his father's household and the men of the city, that he could not do it by day, that he did it by night. And when the men of the city arose early in the morning, behold the altar of *BAAL* was cast down, and the GROVE was cut down that was by it, and the second bullock was offered upon the altar, that was built, &c." I refer the reader to the Bible, and leave him to make his own remarks.

In a poem called *Gideon* or the *Patriot*, printed for *Millar*, 1749. the author of which I know not, book the 1st. ft. 31. is a long description of this *grove* of *Baal*, in the centre of which the poet (and perhaps not without reason) places an *oak* :

Flat like a tabled plain, the last high stage
Nourish'd one tow'ring oak, which strongly
stood,

The time-swoln growth of many a perish'd
age,
And bore on one proud trunk a spacious wood.

Down, o'er the shadow'd groves, about th' enormous
branches hung,
And form'd a sheltry arbour round the pole :
Mov'd by the wind with murmur'ing sweep
they swung,
And blew cold horror over *Gideon's* soul, &c.

He speaks, ft. 33. of the *ten servants*,

Up rush the summon'd *ten* with glad consent,
To ev'ry hand a shining axe he gave,
Bad them be resolute and brave, &c.

In the next, he seems almost to have imitated what *Callimachus* says in the 60th line.

Speaking he cleav'd the image at a blow,
On either side the parted Godhead fell ;
Winds o'er the groves shrill-shrieking echoes
blow,
And all the demons of the place groan'd help-
less from below.

See also stanza 37.

Ovid, in his account of this affair of *Eryfichthon's*, hath plac'd an oak in the midst, instead of a *poplar* : his lines are a plain imitation of *Callimachus*.

Stabat in his ingens annofo robore quercus, &c.
MET. lib. 8. ver. 745.

An antient oak in the dark center stood,
The covert's glory, and itself a wood :
Garlands embrac'd its shaft, and from the
boughs
Hung tablets, monuments of prosp'rous vows.
In the cool dusk its unpierc'd verdure spread,
The Dryads oft their hallow'd dances led, &c.

The reader may read the whole story as translated by *Vernon* in *Garth's Ovid*, vol. 2. p. 79.

Dauntless they rush into the hallow'd grove !

A poplar, mighty tree, that bore aloft

Its towering head to heav'n (beneath whose shade

The nymphs at mid-day sported) first was struck,

60

And falling groan'd foreboding to the rest.

The sacrilegious shock the Goddesses heard,

And thus indignant spoke ; “ What impious wretch

“ Dare wound my beauteous trees ?” Instant she took

Nicip-

Ver. 63. *What impious, &c.*] Ovid introduces a *Dryad*, speaking, on this occasion,

When from the groaning trunk a voice was heard,

A *Dryad* I, by *Ceres*' love preferr'd,

Within the circle of this clasping rind,

Coëval grew, and now in ruin join'd :

But instant vengeance shall thy sin pursue,

And death is cheer'd with this prophetic view.

It is observable, that *Callimachus* calls these trees *KAAA*, beauteous and *desirable*, as well as *sacred* ; so the prophet says, ye shall be *ashamed* of the *oaks* which ye have *DESIRED*, &c. *Isai.* i. 29. As the first tree was *pleasant to the eye*, and a tree to be *desired* to make one wise, *Gen.* iii. 6. And we may just remark, that *Ceres* does not speak of the trees as all sacred or dedicated to her, ver. 69, 70. *Τα Θεσιον ωνημενα Δειδρεα*. *Ceres* was generally described (and so her priestess, who represented her) with a crown made of *corn*, and with *poppies* ; and that for very obvious reasons ; for she was the Goddess of *corn*, amongst which *poppies* are always found : “ *Το γαρ τρογγυλον*, &c. The roundness and *globular* make of which, says *Phurnutus*, represents the form of the earth, which is spherical : the inequality of the poppies shews the vallies of the earth, and the tops of the mountains : the inner parts are like the trees, and caverns of the earth : and by the innumerable seeds is signified the great fertility of

*

the earth, &c.” Various other reasons are moreover added by mythologists. Some say, that the priestess here is described, with a *key* only as a badge of her office ; others make it a mystical emblem of the secrecy of the *Eleusinian* mysteries ; but the true reason must be drawn from that power which this Goddess represents in nature, which was the grand secret in these same *Eleusinian* mysteries, namely, her *locking up* and *opening again* the womb of earth, whereby the work of vegetation is carried on, the seeds buried, and locked up in the earth for a season, and at the proper time *brought forth* ; the mystery of *Proserpine's* abode *under and above* the earth, as shewn at large before. And hence, in the first *Orphic* hymn, to *Περσηγαια*, the Goddess who presided over all *entrances*, &c. whom he calls *Αρτοις*, *Ειλεθυια*, &c. and speaks of as the Goddess of *child-births*, and all the *births of nature* ; hence, I say, he gives her, as the *open.r* and *shutter*, the epithet of

ΚΑΕΙΔΟΥΧ' — *Key-bearer*.

which is reclaimed by God to himself in the sacred Scriptures. and he who alone hath the power of the *new birth*, and the resurrection from the *dead*, is said “ To have the key of the house of *David* laid upon his shoulders ; so he shall open and none shall shut, and he shall shut and none shall open. *Comp. Isaiab* xx2. 22. with *Revel.* iii. 7. See, for a further account hereof, *Holloway's Originals*, vol. 1. p. 185—90.

Nicippa's form, her priestess : and in hand 65
 The crown and poppies bore : the mystic key
 Hung from her shoulders : and in fort like this,
 She strove to soothe the vile offending mortal :
 " My son, whose luckless hands thus wound the trees,
 " That heav'n's high powr's hold sacred—oh, desist : 70
 " Ev'n by thy parents tender love, I plead,
 " Desist, my son : and send thy servants hence,
 " Lest she, whose grove thou injur'st, be enrag'd,
 " Dread CERES."—He, with looks more furious far
 Ey'd her askance, than upon Tmarus mount 75
 The lioness birth-tortur'd (from her eyes
 When anguish flashes fury) growling views
 Th' advent'rous hunter : " Hence, he cries, this axe
 " Lest in that corse thou seelest : hence and know,
 " For Erychthon this thy sacred wood 80
 " A splendid dome shall form : whose jovial roof
 " Shall with the banquets revels ceaseless ring."

He

Ver. 65. *Nicippa her priestess, &c.*] *Virgil*
 has imitated our author here.

— *In vultus sese transformat aniles, &c.*

ÆN. 7. 416.

With silver hairs her temples were o'erspread,
 And wreaths and verdant olives crown'd her
 head :

Her wither'd face with wrinkles was imboss,
 And in the woman all the fiend was lost :

She now appear'd a venerable dame,
 And to the couch like *Juno's* priestess came.

PITT.

He spoke insulting : Nemesis his words
 Ill-omen'd, frowning mark'd : CERES incens'd,
 Glow'd with resentment : instant she assum'd 85
 The Deity : on earth she stood, her head
 Touched the heav'n : the slaves, with horror struck,
 Rush from the grove half-dead : and in the trunks
 Fast fix'd their axes leave : unnoted these
 (As by their Lord's commanding pow'r constrain'd) 90
 She

Ver. 86. *On earth, &c.*] Almost all the poets have on some occasion or other given a description of this kind : *Homer* led the way, where speaking of *Discord* he says,

Discord, dire sister of the slaught'ring pow'r,
 Small at her birth, but rising every hour :
 While scarce the skies her horrid head can bound,
 She stalks on earth, and shakes the world around.
 POPE, ll. iv. 502.

Virgil has followed him very close in his description of *Fame* :

First small with fear, she swells to wondrous size,
 And stalks on earth, and towers above the skies.
 PITT, *Æn.* iv. 263.

and of *Orion* he says,

Ingrediturque solo, & caput inter nubila condit.
ÆN. x. 767.

He walks on earth, his head within the clouds.

The introduction and grandeur of the personage in *Callimachus* renders his description not inferior to either of these great poets : upon each of which the reader may find a critique by *Longinus*, as also by *Scaliger*, both of whom are mentioned and referred to in Mr. *Pope's* note on the passage above from *Homer*. Our *Milton*,

inferior to no poet in any respect, hath, in my judgment, herein exceeded them all : speaking of *Satan* he says,

—On th' other side *Satan* alarm'd,
 Collecting all his night, dilated stood,
 Like *Teneriff* or *Atlas* unremov'd :
 His stature reach'd the sky : and on his crest
 Sat horror plum'd.

PARAD. LOST, b. 4. ver. 985.

But strange it is, that while we are admiring and applauding these high efforts of human genius, we should forget that great fountain from whence they flow, and where sublimity reigns in every page. What are these descriptions to those magnificent words of the Omnipotent — Thus saith the Lord, the heaven is my throne, and the earth is my footstool : where is the house that ye build unto me ; and where is the place of my rest ? *Isai.* lx. 1. Who hath measured the waters in the hollow of his hand, and meted out heaven with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales, and the hills in a balance ? xl. 12. But such passages are innumerable : I shall only just observe, that in the book of *Wisdom*, we have the exact image, which these poets have borrowed. — “ And it TOUCHED the HEAVEN, but it STOOD upon the earth.” xviii. 16.

She suffers to retire : while thus she pass'd
 On him the dreadful sentence : " Build, ay, build,
 " Thou dog in heart, in suff'ring, build the dome
 " To share the jovial banquets : feasts indeed,
 " And feasts incessant are hereafter thine."

95

She spoke : and Eryfichthon instant felt
 Her heavy hand avenging : hunger keen,
 Horribly strong and burning with fierce rage,
 Dry'd up his bowels and consum'd his frame.

Wretch that he was, enjoyment but increas'd
 Desire : his hunger was but fed by food !

100

Twice ten prepar'd him food, twelve slaves drew wine,
 For BACCHUS was his foe : since, who offends
 Dread CERES, must offend the God of wine.

From social banquets or the friendly feast
 His parents, still devising each pretext

105

With

Ver. 103. *For Bacchus, &c.*] *Bacchus*, by *Pindar* called Παῖδος, the *affessor* of *Ceres*, was worshipped together with her; to him as well as her the invention of agriculture has been assigned; *Ceres* is called in the *Orphic* hymn to her, Ἐργασίας συνεργός: all which *Spanheim* has observed, and which is easily accounted for, upon the observation made in the 1st note of this hymn, that *Liber* and *Ceres*, according to *Virgil*, are *duo lumina mundi*, the *Sun* and *Moon*, assessors, mutual operators in the productions of nature, and so the honour of one is necessarily

joined and connected with the honour and worship of the other. In the 123d verse we have an instance of the simplicity of the primitive ages, when *Kings sons* fed their fathers flock, and the chief of the people were not averse to *pastoral* employments. But this I only hint, numbers having already treated the subject so fully. In the 90th line, &c. we have an example of *retorting* punishment, which seems to have been of general usage; to which allude these lines in *Shakespeare's Lear*,

The

With painfulness of care, detain'd their son :

Him to Itonian PALLAS' sacred games

Th' Ormenidæ invite : His mother cries,

" To Cranon tribute to demand he went

110

" From hence on yesterday." Polyxo came,

Together with the fire to call the son

To her Actorion's nuptials : tears o'erflow'd

The troubled mother's eyes, while thus confus'd :

" Thee Triopas shall visit ; but my son,

115

" Nine days has groan'd beneath a deadly wound

" A boar's fell tusk on Pindus' mount infix'd."

Unhappy tender parent ! what excuse

Didst thou not feign ? to feasts did any call ?

Abroad was Eryfichthon :—to the mirth

120

Of sprightly nuptials ?—or the disc hath struck,

Or from his horse hath fall'n the luckless youth ;

Or

The Gods are just, and of our pleasant vices,
Make instruments to plague and punish us.

See the *Beauties of Shakespear*, vol. 2. p. 133.
" *Cujusmodi*, says Spanheim speaking hereof,
obvia utique in veteri ac novo fœdere exempla :
sicut (ut hæc duo tantum, hic magis opportuna,
huc adducam) unum extat mulieris adulteræ,
ejus uterus aquis maledictionis in pœnam disrum-
pendus dicitur : Num. v. 21. & ad quem locum

ait proinde Theodoritus Quæst. 10. in Numeros,
p. 146. t. 1. δι' ὧν γὰρ ἡ ἀμαρτία, διὰ τούτων ἡ τι-
μωρία : per quæ enim quis peccat, per ea punitur.
Alterum vero exemplum est esulantis quotidie di-
vitis, Luc. xvi. 27. ac in ea etiam parte qua
plus deliquerat, itidem puniti, seu, ut de eo ait
Chrysostomus Serm. lxxiii. in Divitem & Lazarum
p. 730. t. 5. τὴν γλώσσαν κολαζεται, δι' ἧς τὴν τρο-
φὴν ἐλάβαν. in linguâ punitur, qua cibos acce-
perat."

Or numbers he his flocks in Othrys' dale.

Mean time within, the glutton banqueter,

Sequester'd, fed his hunger : still the more

125

His greedy maw devour'd, the more demand

His swoln infatiate bowels : where sinks down

Th' unprofitable food, as rivers lost

In the voracious ocean's deep abyss.

As waxen shapes, or snow on Mimas top

130

Before the mid-day Sun, so fast consum'd

His miserable form : till on the nerves,

The fibres and the bones were only found.

The mother wept, the tender sister plain'd,

His nurse, and each domestic wail'd his hap,

135

Lamenting : his grey hairs in piteous sort

While the old father tore, and thus pour'd forth

To unregarding NEPTUNE his sad soul :

“ Oh, falsely call'd my father—view this third,

“ This third from thee ! if from thyself indeed

140

“ And fair Æolian Canace I hold

“ My high descent : and yet this son of mine

“ Is made thus wretched ! Oh, that struck by PHOEBUS

“ My hands had to him paid the last sad rites !

“ But

- “ But now fierce hunger, all-voracious, sits 145
 “ On his funk eye-balls : father, or avert
 “ This fell disease, or take him to thyself
 “ And feed the suff’rer : for no more my board
 “ Its wonted hospitality affords :
 “ The widow’d fields, the still, deserted stalls 150
 “ Mourn their lost habitants : and ev’n the cars
 “ Their very mules resign : a sacrifice

“ His

Ver. 145. *But now, &c.*] Nothing can exceed the description which our poet gives of the miseries of this hunger to *Erysichthon*, and of the famine consequent upon it to his friends: this speech of his father’s to *Neptune* is very pathetic, and justly admired. What a view it gives us of the heathen Deities, who were not able to protect their immediate offspring from such horrors! The circumstances selected by *Callimachus* are apt and great; a particular, according to *Longinus*, of much art, and excellence, and highly serviceable to the sublime: not only an ox, but one dedicated to *Vesta*, and long preparing for her; not only a horse, but one fam’d for war, and victor in the course, fall victims to his hunger; and these consumed, the most disagreeable and offensive animals to the appetite are all devoured by him! I must just observe, that as the ox was always dedicated to, and a symbol of the solar fire, so this confirms what indeed wants little proof, that *Vesta* (as observed hymn to *Delos*, n. 441.) is no other than the solar fire: and so *vice versa*. As a full comment on this famine, &c. in *Callimachus*, I will give you *Ovid*’s description of the same matter, borrowed from our author, without doubt, tho’ beautifully heightened.

The morning came, the night and slumbers
 past,
 But still the furious pangs of hunger last;

The cank’rous rage still gnaws with griping
 pains,
 Stings in his throat, and in his bowels reigns.
 Strait he requires, impatient in demand,
 Provisions from the air, the seas, the land;
 But tho’ the land, air, seas, provisions grant,
 Starves at full tables, and complains of want.
 What to a people might in dole be paid,
 Or victual cities for a long blockade,
 Could not one wolfish appetite assuage;
 For glutting nourishment increas’d its rage.
 As rivers pour’d from ev’ry distant shore
 The sea insatiate drinks, and thirsts for more;
 Or, as the fire, which all materials burns,
 And wasted forests into ashes turns,
 Grows more voracious, as the more it preys,
 Recruits dilate the flame, and spread the
 blaze:
 So impious *Erysichthon*’s hunger raves,
 Receives refreshments, and refreshments
 craves.
 Food raises a desire for food, and meat
 Is but a new provocative to eat.
 He grows more empty, as the more supply’d,
 And endless cramming but extends the void.

VERNON.

Ovid tells us, in the subsequent lines, that he offered also to prostitute his own daughter for support, as the reader will find by consulting the latter end of the 8th book of the *Metamorphoses*.

" His pious mother had for Vesta fed,
 " The long well-pamper'd ox; the victor steed,
 " Once glorious in the course and proud in war; 155
 " And ev'n domestic animals, become
 " All victims to his raging appetite."

WHILE ought the house of Triopas contain'd,
 His menial train alone the evil knew:
 But there exhausted all, when famine rag'd 160
 Thro' the deep desert palace, sad to view
 Beside the public ways the suppliant fate,
 A monarch's son! and ruefully intreats
 The scraps and sordid refuse of each feast!

OH CERES, ne'er be foe of thine my friend. 165
 Nor under roof with me! th' unhallow'd wretch

Thy

Ver. 165. *Oh Ceres, &c.*] - So in the sacred books we read, " An unjust man is an abomination to the just, *Prov.* xxix. 27. And, Do not I hate them, O Lord, that hate thee? And am not I grieved with those that rise up against thee? I hate them with perfect hatred: I count them mine enemies, *Psal.* cxxxix. 21. I had rather be a door-keeper in the house of my God, than to dwell in the tents of wickedness, *Psal.* lxxxiv. 10." Innumerable passages of the same sort are found in Scripture, and from this spring flowed all those notions of the antients concerning the pollution, &c. arising from the profane and enemies of the Gods: and hence the great indignation conceived against our Lord by the formal pharisaical Jews, for being under the

jane roof, eating and drinking with publicans and sinners.

Horace has a passage in his 2d ode, 3d book, immediately referring to these mysteries of *Ceres*, and the impiety of the man who profaned them by divulging their inviolable secrecy:

Est & fidei, &c.

That treach'rous man, whose scoffing tongue betrays

Ceres' mysterious rites and sacred ways,
 With hatred his loath'd presence I'd refrain,
 Nor shou'd one house or ship us two contain.

J. B.

See the prophet *Jonah* chap. i.

Thy hate incurring, justly merits mine.

Ye virgins sing, ye women join the song,

“ Hail CERES, fertile mother, rich encrease,

“ And all-sufficing plenty are thy gifts.”

170

As to thy shrine four milk-white courfers bear

The sacred Calathus, so wheeling round

Still favourable, Goddess, lead along

The varying seasons, spring and summer clad

In milk-white robes, winter and autumn rich

175

With

Ver. 169. *Hail, &c.*] The reader will perceive that these are the same with the lines used at the beginning of the hymn, and make up part of the chorus sung by the women, which ends at the 180th line. Some of the external ceremonies are here allegorised and explained to us, so that we need search no further; the sacred mysteries none were to divulge. The *Calathus* was drawn by four *milk-white* courfers, because white is the emblem of the *solar* as well as the *lunar* light: hence the swan dedicated to *Apollo*, *hy. to Apollo*, n. 94. hence the silver bow of *Diana*, *hy. to Diana*, v. 160. And because the *Sun* and *Moon* most exert their influence in the *spring* and *summer*, therefore it is observable, our author gives *them*, not *autumn* and *winter*, the epithet of *λευκον*, *white*. It is plain from *Callimachus*, that the custom of walking upon this occasion with their heads and feet bare and uncovered, was in attestation of their full dependence upon the deity they worshipped for bodily protection and defence. Some writers have supposed, that this very general custom amongst the Gentile idolaters of *walking barefoot* in their religious services, proceeded from *God's command* to *Moses*, *Put off thy shoes from off thy feet, &c. Exod. iii. 5.* “ Hence the *Dæmons*, says *Justin Martyr*, *Apol. 2. p. 74.* had their mimicry of requiring their priests to enter their

temples always *barefoot*: as the priests obliged their people also to do.” But our learned countryman *Mede* says, “ I am prone to think, that these words unto *Moses* gave not the first beginning unto it, but were an admonition only of the divine presence: thereby commanding the rite, then accustomed in places so hallowed: and that therefore it was rather as other religious rites, derived unto the *Gentiles* by tradition from the *Patriarchs* before *Moses*. See this learned writer's farther illustrations on this custom, lib. 2. of his works, § 3. p. 348. And certainly his opinion is confirmed by a great number of old profane authors, of whom it will be sufficient to mention only a few. According to *Jamblichus* (*de Vit. Pythag. c. 18.*) it was a rule in *Pythagoras's* rubrick or precepts for divine worship, *ὅταν χρεῖν ἀντιποδῆτον, &c. Dis-calceate, or pull off your shoes before you approach the sacred ordinances.* And so of *Apollo's* priest in *Valerius Flaccus*,

*Delius hic longè candenti veste sacerdos
Ducit & ad fluvios, & vincula solvere monstrat
Prima pedum.*

Silius Italicus says of this, *E lege parentum PES NUDUS*, in the case of public calamity, &c. See *Bibliotheca Biblica*, vol. 2. p. 30.

With fruits ; and to the next preserve the year.

As with uncover'd head and naked feet

We trace the city, so from harms secure

May we possess our bodies ! Fill'd with gold

As women bear the sacred canisters,

180

With the bright ore so may our coffers swell !

Far as the Prytaneum, let the pomp

By women not admitted to the rites

Most secret be attended : there receiv'd

And usher'd to the Goddess, by those dames

185

Most venerable, who thrice twenty springs

Have seen returning : and let those oppress

By

Ver. 179. *Fill'd with gold, &c.*] It is plain from hence, that these sacred *Δικυα*, or canisters, were filled with gold, as the *Calathus* or basket was filled according to the poet, *Spoliis agreffibus, with the spoils and fruits of the field* : these confessedly contained the mysteries, and indeed we have different accounts of their contents : but from what our author says, all here seems plain enough ; and, decyphered, these ceremonies say no more than this, “ That as *Ceres* was the giver of corn and *encrease*, so from thence proceeded the riches and wealth of man.” It is remarkable that a *Δικυα*, a sacred *Cista*, Canister, or whatever you chuse to call it, was used also in the ceremonies of *Bacchus*, which was surrounded with *ivy*, and drawn by a serpent, as is seen on some antient coins : nay, this *Cista* or *Vannus* was common both to *Bacchus* and *Ceres*, *Liber* and *Liberæ*, as *Spanheim* observes. Moreover, the sixth day of the *Eleusinian* mysteries was called *Ιαχχος*, *Iacchus* or *Bacchus*, from *Iacchus* the son of *Jupiter* and *Ceres*, who ac-

companied the Goddess in her search after *Proserpine*, with a torch in his hand : whence his statue always held a torch. How plain is all this mystery, when referred to nature, the *Sun* being ever the attendant of *Ceres*, the *Moon*, in her search after *Proserpine*, the vegetative part of nature ? Archbishop *Potter*, in confirmation of this, vol. 1. p. 391. speaking of the officers used in the *Eleusinian* mysteries, says, “ The *Hierophantes* had three assistants, the first of which was called from his office *Δαδελχος*, i. e. torch-bearer, and to him it was permitted to marry. The second was called *Κηρυξ*, of whose office I have already given an account. The third ministered at the altar, and was for that reason named *Ο επι τω βωμω*. *Hierophantes* is said to have been a type of the great Creator of all things. *Δαδελχος*, of the *Sun*. *Κηρυξ*, of *Mercury* ; and *Ο επι τω βωμω*, of the *Moon*.” — So that however just this may be, which I don't undertake to defend, yet we plainly see, they universally referred these things to nature.

By weight of years, by pregnancy or pangs
Of soon-approaching child-birth, but attend

Far as their feeble knees permit : on such

190

CERES as richly will her blessings pour,

As if they reach'd her temple ! Goddess hail,

In concord and prosperity preserve

This state : and from the fertile fields return

Maturest plenty. Feed our flocks and herds ;

195

Bring forth the corn, and happy harvests give ;

And peace, fair peace support, that the glad hand

Who sow'd may reap his labour's happy fruit.

ON

Ver. 197. *And peace, &c.*] *Ceres* is no Goddess without *peace*, war levels all her productions, her gifts then are destroyed, and she ceases to bless mankind. So that no wonder the poet prays to such a Goddess for peace : It is observable that *Bacchus* too, or the *Sun* under this character, is applied to by the heathens for *peace* : nay, and is said to *love* it.

Φίλει δ' ἀλβιδοτερὰν Εἰρήνην, καρποτροφὸν θεῶν.

He loves *wealth-giving Peace*, a Goddess the nourisher of men, says *Euripides* : and on some antient coins we find *Peace* herself represented with the *insignia* of *Ceres*, with ears of corn round her head, in her breast, and hand : to which *Tibullus* doubtless alludes, when he says,
At nobis pax alma veni, spicamque teneto.

Lib. 1. El. 10.

See *Spanheim's* note. It hath been well observed, that the words following in our author, *that the glad hand, &c.* are agreeable to Scripture, and many profane writers. " They shall

build houses and inhabit them : and they shall plant vineyards and eat the fruit of them, *Isai.* lxx. 2. Comp. *Amos* ix. 14. and *Ezekiel* xxxiv. 26.

Impius hæc tamen culta, &c.

Says *Virgil* in his first *Eclogue*.

Did we for these barbarians plant and sow,
On these, on these our happy fields be-
flow ?

Good heav'n, what dire effects from civil
discord flow !

DRYDEN.

Here are the reasons why the poet begs the Goddess to give peace ;

*Pax Ceres læta est : & vos orate coloni
Perpetuam pacem, pacificumque ducem.*

OVID. Fast. lib. 4.

Of this we shall see more in the *Orphic* hymn to *Ceres*.

ON me propitious smile, queen thrice ador'd,
Great empress, of all female pow'rs supreme!

200

Ver. 199. *On me, &c.*) *Callimachus* concludes his hymns with a prayer to the Goddess *Ceres* for himself, *ἰλαθί μοι, be propitious to me; have mercy on me. ἰλασθῆναι μοι*, the words of the publican's prayer in *Luke* xviii. 13. and this phrase *ἰλαθί μοι*, was very common with the heathens. The poet honours his Goddess with very high appellations,

Τριλίσσι, μέγα κρείσσει θεῶν.

Thrice adored, great queen of the Goddesses: which expression *Spanheim* thinks means no more than great queen of the number of the Goddesses: by a like manner of speaking with *Διαγυμναίων, sancta dearum, &c.* and yet he produces a remarkable passage from *Euripides*, where the poet calls her, *Θεῖα ἀπαντῶν ἀνάσσα, Goddess the queen of all*; with remarkable similitude to our author. Hence she is always *Μήτηρ, mother, ἡ παμμήτερ, Ceres the mother of all*, as in the

Orphic hymn to her, to which I refer the reader; observing lastly, that she was called *τριλίσσι*, thrice adored, *quæ ter vocata audis* (says *Horace*) in reference to that threefold power of which I spoke, note 10. Hence in ode 22. lib. 3. *Horace* calls her *Diva triformis*, and *Virgil*,

*Tergeminamque Hecaten, tria virginis ora
Dianæ.*

Hence the old epigram,

*Terret, lustrat, agit, Proserpina, Luna, Diana,
Ina, suprema, feras: sceptro, fulgore, sagittâ.*

No wonder *Callimachus*, upon this view, calls her *μέγα κρείσσει θεῶν*, great queen of the Goddesses; since into this power, as it seems, well nigh all the other Goddesses may be resolved, who are only parts and attributes of this great triform *Diana*.

End of the Hymns of CALLIMACHUS.

S E L E C T E P I G R A M S

AND THE

C O M A B E R E N I C E S

O F

C A L L I M A C H U S.

T H E

ENCOMIUM of PTOLEMY by THEOCRITUS,

A N D

Six H Y M N S of O R P H E U S

T O

JUPITER

JUNO

APOLLO



DIANA

PALLAS

CERES.

S E L E C T

E P I G R A M S.

I.

FOR counsel sage to Pittacus the wise
 With doubts perplext an am'rous youth applies :
 " Dread fire, two virgins covet my embrace,
 " The first my equal both in wealth and race :
 " In each superior shines the second fair :
 " Which shall I wed—where fix, oh tell me, where ?"
 He spoke ; the sage, his footsteps faithful friend
 Uprearing, cry'd, " Lo those thy doubts will end,

" Take

Select Epigrams, &c.] I have given the reader a few of our author's Epigrams, as they are excellent in their kind, and as a specimen of the simplicity of the *Greek Epigram* : which we are to remember in its first original intent was no more than *ἐπιγραφή*, an *inscription*, "*De historia Epigrammatis & origine tum rei tum vocis, hæc accepimus, consueſſe antiquos statuis Deorum & heroum inscriptiones quasdam breues insculpere, quæ ἐπιγραφæ & ἐπιγράμματα nominabantur, &c.*" Thus Dr. Trapp, in his *Prælect. Poeticæ*,

Prælect. 12ma ; where the reader will find a complete dissertation on the subject. The word *Epigram*, and the species of poetry going under that name, rendered it necessary to observe this, at the entrance of these little poems of our author, which *moderns* would rather call *miscellaneous*, than *epigrammatical*. There is a remarkable passage quoted by Madam Dacier from the scholiast upon *Æschylus*, which would almost incline one to believe, that this first Epigram of our author's was founded on a real story. The

“ Take their advice—” and pointed to the throng
 That urg’d the spinning top with smacking thong :
 Attentive to their words the youth drew nigh
 And oft, “ Take one, one equal,” heard them cry :
 Whence warn’d he fled the loftier beauty’s charms,
 And took the equal maiden to his arms.
 A choice like his in wisdom wou’d you make,
 So you, my friend, to wife an equal take.

II.

SAY, honest Timon, now escap’d from light,
 Which do you most abhor, or that or night ?
 “ Man, I most hate these gloomy shades below,
 “ And that because in them are more of you.”

III.

reader will find it in the *Variorum* or *Grævius*’s edition of *Callimachus*. *Horace* speaks of the inequality of *Telephus* to secure his humbler *Phyllis* to himself,

Telephum
Non tuæ fortis juvenem.

OD. II. l. 4.

Virgil has this elegant simile on the boyish sport mentioned in the Epigram :

Ceu quondam, &c.

ÆN. 7. 378.

So the gay striplings lash in eager sport
 A top, in giddy circles, round a court :
 In rapid rings it whirls and spins aloud,
 Admir’d with rapture by the blooming crowd :

From ev’ry stroke flies humming o’er the ground,
 And gains new spirit as the blows go round.

PITT.

Martial has an Epigram (lib. 8. 12.) to the same purpose with our author :

You ask, why I refuse to wed,
 Good friend, a very wealthy maid ?
 Because to my own wife, d’ye see,
 On no account I’d married be :
 For sure, unless inferior is the fair,
 The wife and husband never equal are.

Callimachus seems to advise rather more wisely than *Martial* : since, why men should marry equally, is plain and reasonable enough ; but why the wife should be *inferior*, is not easy to determine. See the *Chiliads* of *Erasmus*, p. 1146.

III.

A SHELL, bright VENUS, wonder of the sea,
 Fair Selenæa dedicates to thee :
 And the first tribute, which the maid cou'd give,
 Me, little Nautilus, dread queen, receive :
 Who o'er the waves, when blew propitious gales,
 With my own cable stretch'd my proper fails :
 " My legs as oars extending on each side,
 " Hence call'd a Polyp in my pearly pride :"

The

Epigram III.] For the translation of this Epigram, and the remarks upon it, I am obliged to my worthy friend, that curious antiquary, *Maurice Johnson, Esq;* "*Oppian's* description of this fish referred to by *Mr. Pope* in his *Essay on Man*,

(Learn of the little *Nautilus* to sail,
 Spread the thin oar, and catch the driving gale)

may somewhat illustrate this Epigram.

Within a curious concave shell conceal'd
 There lies a fish, whose wond'rous form reveal'd,
 The Polyp much resembleth ; rightly he's
 A sailor call'd, by such as use the seas :
 Residing on the sand at bottom there,
 Yet rising sometimes to the open air :
 Seeking the surface quick reverts his shell,
 Lest wat'ry weight his energy repel ;
 But soon as, *Amphitrite*, he can gain
 The wave superior in thy noisy main,
 Instant he turns himself and swims no more,
 But seems as sailing wafted tow'rd the shore :
 Stretches his limbs, like tackling some applies,
 With some the stream like busy oars he plies :

Expands his membranes as a gath'ring sail,
 (So spread our oars, and so we catch the gale)
 The Sun thro' thinner medium views more fair,
 And for variety takes fresher air.
 But if o'er head the hov'ring osprey fly,
 Or other danger threaten, e'er too nigh
 The wary nautil strait with prudent speed,
 Draws in his tackle, weightier drops succeed,
 And filling save secure the subtle fish,
 Him sinking downward to his deep abyfs :
 Hence were we told in hollow barks to sail,
 And learn to spread the oars, and catch the gale."

Mr. Johnson refers to *Dr. Grew*, in his catalogue of the Royal Society's *Museum*, and to *Al-drovandus*, as most full of any author, on this most curious article.

The subject of this Epigram, we are to observe, is the dedication of a *Nautilus* taken in the island *Cos* by *Selenæa*, daughter of *Ulinas*, a nobleman of *Smyrna*, to *Venus Zephyritis*, that is, *Arsinoë*, the mother of *Berenice*, who had divine honours paid to her, and was call'd *Venus, Zephyritis, Cypris*, &c. See *Coma Berenices*, at *d. Encomium of Ptolemy*.

The cabinet of Arfinoë to adorn
 I to the Coan coast at length was borne.
 No more for me to skim the silent flood,
 O'er thy calm offspring, gentle Halcyon, brood :
 But be that grace for Clinias' daughter found ;
 The maid is worthy, and from Smyrna bound.

IV.

A YOUTH, who thought his father's wife
 Had lost her malice with her life,
 Officious with a chaplet grac'd
 The statue on her tomb-stone plac'd :
 When, sudden falling on his head,
 With the dire blow it struck him dead :
 Be warn'd from hence, each foster-son,
 Your step-dame's sepulchre to shun.

V.

I N sacred sleep here virtuous Saon lies ;
 'Tis ever wrong to say a good man dies.

VI.

Epigram IV.] For the translation of this Epigram I am obliged to my ingenious friend Mr. Dunccombe of Bennet in Cambridge ; to whom the

ladies are much indebted for his poem, greatly to their honour, of the Feminead.

VI.

WHAT mortal of the morrow can be sure,
 So frail is man, and life so insecure ?
 But yesterday we saw our living friend ;
 And on the morrow to the grave attend :
 A heavier loss hath never parent known,
 For never parent had a better son.

VII.

WOULD God, no ships had ever cross'd the sea,
 Then, Sopolis, we had not wept for thee :
 Then no wild waves had tost thy breathless frame,
 Nor we on empty tombs engrav'd thy name.

VIII.

Epigram VII. Would God, &c.] Horace greatly admires the hardiness of the man, who first put out to sea : his lines may give life to our author :

Ille robur & æs triplex, &c.

L. I. OD. 3.

Sure he who first the passage try'd,
 In harden'd oak his heart did hide,
 And ribs of iron arm'd his side.
 Or his at least, in hollow wood
 Who tempted first the briny flood ;
 Nor fear'd the winds contending roar,
 Nor billows beating on the shore ;

}

Nor *Hyades* portending rain,
 Nor all the tyrants of the main.
 What form of death could him affright,
 Who unconcern'd, with steadfast sight,
 Cou'd view the furies mounting steep,
 And monsters rolling in the deep :
 Could thro' the ranks of ruin go,
 With storms above, and rocks below ?
 In vain did nature's wise command
 Divide the waters from the land,
 If daring ships and men prophane
 Invade th' inviolable main,
 Th' eternal fences overleap
 And pass at will the boundless deep.

DRYDEN.

VIII.

WHOE'ER thou art, that to this tomb draw nigh,
 Know, here interr'd the son and fire I lie
 Of a CALLIMACHUS : illustrious name,
 By each ennobled, and renown'd in fame :
 The fire was glorious 'midst the warlike throng,
 The son superior to all envy sung :
 Nor is it strange, for whom the Nine behold,
 When young with favour, they regard when old.

IX.

OH Sun, said fam'd Cleombrotus, adieu,
 And from the rock himself triumphant threw :
 Not courting death, by burd'ning ills oppress'd,
 But reading Plato, his enlarged breast
 Long'd to partake his soul's immortal rest.

X.

TO Violanta constant love
 Fond Callignotus fighting swore :
 He vow'd that none his heart shou'd move,
 His heart, that ne'er shou'd vary more.

He

He swore indeed : but oaths, they say,
 Which languishing young lovers swear,
 To heav'n did never make their way,
 Cou'd never reach immortal ear !
 For now he burns with other fires,
 And wretched Violanta scorns,
 Who, while new love his heart inspires,
 Unnoted quite complains and mourns.

XI.

SHORT was the time on thee, O earth, I spent,
 With little blest, and yet with that content :
 Friend to no crimes, to no good man a foe,
 I come : nor you, ye pow'rs, that rule below,
 If sanction ever to a crime I gave,
 Be just ; nor, earth, lie light upon my grave.

XII.

EPICEDDES, defying frosts and snows,
 Hunts o'er the mountains and his game pursues :

But

*Epigram X. He swore, &c.] So Tibullus says,
 Perjuria ridet amantum
 Juppiter, & ventos irrita ferre jubet.
 Jove laughs at lovers perjuries,
 And gives them to the winds.*

*Epigram XII.] Horace, in his first Ode,
 speaks of this particular ;*

*The hunter does his ease forego,
 And lies abroad in frost and snow,
 Unmindful of his tender wife,
 And all the soft delights of life, &c.*

*See Horace's Odes, &c. by eminent hands. Poets
 and lovers all agree, that The fruit that will fall
 without shaking, is by far too mellow.*

But give him, what you will, already slain,
 The game he scorns, and sends it back again :
 Such is my love : I court the fair that flies,
 But easy conquests with proud scorn despise.

XIII.

CALLIMACHUS takes up this part of earth,
 A man, much fam'd for poesy and mirth.

XIV.

THE Lyctian warrior, Goddess, gives to you
 His empty quiver and his useless bow ;
 His arrows he hath given to the foe !

XV.

HALF of my life I yet possess,
 The other half is flown :

To love or death—I cannot guess,
 But certainly, it's gone.

Ah

Epigram 15.] Q. Catullus, an old Latin poet, hath elegantly imitated (I might say, translated) this little poem of our author's ;

*Aufugit mi animus, credo, ut solet, ad Theotimum
 Devenit ; sic est ; perfigium illud habet.*

*Quid si non interdixem ne illum fugitivum
 Mitteret ad se intro ; sed magis ejiceret ?*

*Ibimus quos situm. Verumne ipsi teneamur
 Formido. Quid ago ? Da Venus consilium.*

I doubt not, but the *English* reader will readily pardon my applying these love stories to the ladies, rather than boys, as in the original, in the love of whom we surely can see nothing but what is shocking, detestable, diabolical : and must with sorrow behold the gross state of the heathens, who could think such a practice so honourable as to be renowned in song !

Ah me, I fear to that lov'd maid

The fugitive draws nigh,
From whom so frequently I bade

The flutt'ring fool to fly :

For well alas—too well I know,

What usage there 'twill prove :
In scorn return'd, beset with woe,
And murder'd half with love !

XVI.

WHEN Archestrata, beauteous fair,
First rose upon my sight ;

I saw no mighty charms in her,

And thought her beauty light :

I said—(and troth I thought it true,

When Nemesis, quite raging,

Observ'd my words, and book'd them too)

“ She was not so engaging.”

But quick in vengeance of my scorn,

A sudden change I prove :

And as again I gaze, I burn,

And all my soul is love !

Shall I for this affront appease

The maid or Deity ?

Ah, fair one, thee cou'd I but please,

What's Nemesis to me ?

XVII.

ON BERENICE the wife of PTOLEMY.

FOUR are the Graces, with the former three
Another lately has obtain'd a place :

In all things blest, bright Berenice, thee,

Without whose charms the Graces have no grace.

XVIII.

WHOE'ER thou art that on the desert shores,
Leontichus has found, he lays to rest ;

While his own life of peril he deplores,

With sweet repose, oh never, never blest :

Condemn'd to travel o'er the watry plain,

And, like the corm'rant, rove about the main.

COMA

Epigram XVII.] There is an Epigram in the Anthologia, exactly similar to this ;

Αἱ χάριτες τρεῖς εἰσι· σὺ δὲ μία ταῖς τρεῖσι κειναῖς
Γεννηθεῖς, ἐν' ἐχέσῃ αἱ χάριτες χάριτα.

Epigram XVIII.] For a pleasing commentary on this, read the beautiful 28th Ode of the 1st book of Horace.

COMA BERENICES:

OR,

The LOCK of BERENICE.

——— *The tresses Ægypt's princess wore,
Which sweet Callimachus so sung before.*

PARNELL.

HE, who with curious and enlarged eye
Survey'd the splendid glories of the sky ;
Who found how stars to rise and setting run,
How shades obscure the brightness of the Sun :
At certain times how certain stars decay ;
And how soft love from her ærial way

5

Wheels

Coma Berenices, &c.] The original *Greek* of this poem is lost, and what we now have is only a translation of it in *Latin* by *Catullus*: it is generally esteemed very excellent, its politeness and elegance being much admired. *Vossius* says, *Fix elegantius carmen Romano sermone scriptum*. Dr. Bentley has collected what remains of the *Greek*, which the learned reader will find, vol. I. p. 434. of *Grævius* his edition of our author. There are very many critical enquiries concerning the *Latin* version, which I do not think myself obliged to consider: as my intention is only to give the reader a translation, as near the sense as we can be supposed to come: Critics will find room enough to exert their faculties and

display their acumen by consulting *Vossius*, who hath given an edition of *Catullus*: after considering their several remarks, I have endeavoured to express what appeared to me the author's true meaning.

Ver. 6. *From her ærial*, &c.] *Gyro ærio*—“ We may learn from hence (says a learned friend) that the antients, contrary to the opinion of modern philosophers, imagined that the air was extended thro' the celestial regions, as far as, or perhaps beyond the fixed stars. Thus *Horace* *ærias tentasse domos*, &c. See also *Tully de Nat. Deorum*, lib. 2. Perhaps this notion might be founded on the original revelation. *Vid. Gen. i. 17. and Mar. ver. 6.*

Wheels gentle Trivia, in her nightly charms,

To stolen pleasures and Endymion's arms :

ME, that same Conon, in the skies survey'd

The shining Lock from Berenice's head :

10

Which fond she promis'd to the pow'rs above,

What time, her hands uprais'd, with heav'n she strove,

For her dear king, just happy in her love,

To battles hurried, and severer fights,

From softer wars, and hymeneal rites.

15

Is VENUS, then, to other loves so true,

To virgins only, and to brides a foe :

And feign'd or real are those sighs and tears,

Which damp the parent's bliss with tender fears ?

Which, when approaching to the nuptial bed,

20

The blushing virgins in abundance shed ?

In

Ver. 12. *Her hands uprais'd, &c.*] *Proten-
dens brachia.*—Upon which the same ingenious
friend remarks, “ This part of religious wor-
ship, though so often mentioned by the heathen
writers, is generally quite overlooked by com-
mentators, or but lamely accounted for. *The
origin* of it seems to be this. The hand is, no
doubt, a very proper emblem of *power* in gene-
ral. Hence the hand in Scripture is frequently
ascribed to God as well as the eye and ear ;
hence *ἐντεχέμενος*, and such words derived from *χεῖρ*,
are used in *Greek* for all attempts bodily and
mental, and hence *manus* in *Latin* for power
and force of any sort. See *Littleton's Dictionary*.
When therefore the heathens lifted up their

hands, as an act of religious worship, which was
generally performed (as in the passage before
us) when they prayed for *deliverance* from dan-
ger or adversity, they did by that *emblematical*
action express their belief that their Gods had
power to deliver them, or that they had no
power to help themselves but what was *derived*
from them. Thus *Æneas* in a storm is de-
scribed by *Virgil*, *duplices tendens ad sidera pal-
mas*. The *reason* why they held their hands
upwards rather than downwards, or in any other
particular posture, was, because the heathens
universally worshipped either the *heavens* them-
selves, or *some intelligencies resident therein*.

In troth those tears by no means are sincere :
 And those soft sighs, the sighs of hope, not fear :
 So taught experience, when I heard my queen,
 True virgin-like, in tim'rous sort complain :
 When furious rush'd the bridegroom to her arms,
 Love's war to wage, and spoil her virgin charms.

25

BUT you, whate'er your maiden sighs might say,
 Sincerely wept your husband torn away :
 And on your lonely pillow truly shed
 A flood of sorrow for your lover fled :
 What anxious fondness then your bosom prov'd,
 How much you languish'd, and how much you lov'd !
 Where then, my queen, was all that courage shown,
 Which Berenice from a child had shown ?
 And quite forgot was that illustrious deed,
 By which you mounted the imperial bed :

30

35

Greater

Ver. 22. *In troth, &c.*] Similar hereto is what our soft poet *Rowe* delivers in his *Fair Penitent*.

The virgin bride who swoons with deadly fear,
 To see the end of all her wishes near :
 When blushing from the sight, and publick
 eyes,
 To the kind covert of the night she flies :
 With equal fire to meet the bridegroom moves,
 Melts in his arms and with a loose she loves.

Ver. 36. *That illustrious deed, &c.*] The act of courage, and the *bonum facinus* here alluded to, is thus recorded by *Hyginus*, in *Poetica Astronomico*, c. 24. "There are other seven stars at the tail of the lion, placed in a triangle, which *Conon*, a mathematician of *Samos*, and *Callimachus* the poet call the *Lock of Berenice*; for when *Ptolemy* married *Berenice*, his sister, the daughter of *Ptolemy* and *Arfinoë*, a few days after their nuptials he was called to war in *Asia*, upon which *Berenice* vowed, that if he should

return

Greater than which no female ever dar'd,
As meed more happy never female shar'd?

BUT when about to part, what words you spoke, 40
From your soft lips what love enamour'd broke?
How oft you fighting told your doubts and fears,
And dew'd his hands with kisses and with tears?
What God cou'd change you thus? or was it hence,
That with each other lovers ill dispense? 45
'Twas then you made a solemn vow to heav'n,
" Shou'd to your arms your prince again be giv'n,
" That I lov'd Lock, with blood of goats, shou'd prove
" A willing present to the pow'rs above."
They heard your vow, and quickly to your arms 50
Restor'd your hero with encrease of charms,
His cheeks fresh flush'd with victory's bright glow,
And Asia's laurels verdant on his brow!

For

return victorious, she would cut off *this lock*: which happening agreeable to her vow, she placed the condemned lock in the temple of *Venus Arsinoë Zephyritis*: which the next day was not to be found. Hereupon *Conon* the mathematician designing to get into the king's good graces, said, that the *lock* was seen placed among the stars, and accordingly shewed these seven stars, which he pretended to be the *lock*. Some, with *Callimachus*, have said, that this

Berenice was used to breed horses, and send them to the *Olympic* games. They moreover add, that *Ptolemy*, the father of *Berenice*, being terrified by the multitude of his enemies, sought safety by flight: upon which his daughter, as she was often used, leaped upon an horse, marshalled the forces, killed very many of the enemy, and put the rest to flight. for which action *Callimachus* here calls her of *good* courage and magnanimity."

For this your vow discharging, 'midst the host
Of heav'n, I gain'd an honourable post !

55

FROM your dear head unwilling I withdrew,
Unwilling—swear I by that head and you :
Who swears in vain shall dreadful vengeance feel ;—
But what, what's equal to all-conqu'ring steel !
By that o'erthrown, the mightiest mountain lay,
O'er which bright Sol directs his fiery way :
By that great Athos felt the rushing flood
Bear thro' its parted sides the Persian crowd :
And when sharp steel can such dread force subdue,
Ah, what can Lady's Locks defenceless do ?
Perish, good God, dire steel's destructive race ;
And him, who first dare earth's dark bowels trace,
So fell a mischief from its seat to bring,
And handle such a hard death-doing thing !

60

65

As

Ver. 59. *But what, &c.*] Mr. *Pope*, in his *Rape of the Lock*, has the following lines, *Cant.* iii. v. 171.

What time wou'd spare, from steel receives
its date,
And monuments like men submit to fate :
Steel cou'd the labour of the Gods destroy,
And strike to dust th' imperial tow'rs of *Troy*.

Steel cou'd the works of mortal pride confound,
And hew triumphal arches to the ground !
What wonder then, fair nymph, thy hairs
should feel
The conqu'ring force of unresisted steel ?

In the 61st line I follow Dr. *Bentley's* interpretation, which appears indisputably right.

As my hard hap, from my companions torn, 70
 My sister Locks in friendly sorrow mourn,
 Flutt'ring his airy pinions thro' the skies,
 Adown the gently-breathing Zephyr flies :
 (The gentle Zephyr from great Memnon springs,
 And bears Arfinoë's mandates on his wings : 75
 He took and bore me thro' the realms of air,
 To the chaste bosom of that virtuous fair,
 Whom VENUS licens'd her own name to bear.
 For such was Zephyritis' kind intent,
 When thus her winged messenger she sent, 80
 To those sweet shores, where once delighted rov'd
 Her beauteous daughter with the nymphs she lov'd :
 That not amidst the starry track alone
 Shou'd brightly glitter Ariadne's crown :
 But that we too, the heav'n-devoted hair, 85
 With golden lustre might adorn the air.
 From ocean wet, by her kind aid I rise
 To the great temple of the Gods, the skies,
 And

Ver. 74. *Arfinoë*, &c.] See Epigram 3d. and the Encomium of *Pto'emy*.

Ver. 86. *From Ocean wet*, &c.] As departed souls before they could arrive at the *Elysian*

Fields. or celestial mansions, were supposed to pass through the ocean, so *Callimachus* feigns the *Lock of Berenice* to have been carried to the heavens wet with the ocean's waters. *Vossius*.

And by her guidance to my place repair,

Amidst the stars to shine a fellow star.

90

Just by the Virgin and the Lion plac'd

I lead the slow Bootes to the west,

Who tardy rolls along his lab'ring wain,

And scarce, tho' late, slow sinks into the main.

BUT tho' such honour and such place is mine,

95

Tho' nightly prest by Gods and feet divine :

'To hoary Tethys tho' with light restor'd,

These—let me speak,—and truth defend the word :

Thou too, Rhamnusia virgin, pard'ning hear,

For I must speak ; since neither force nor fear

Can make me cover what I so revere :

Not tho' enrag'd the pow'rs on high shou'd rise,

Revengeing tear and hurl me from the skies !

All these—bear no proportion to the pain

Of fatal final absence from my queen.

105

With whom while yet an unexperienc'd maid,

I shar'd such unguents, on her lovely head !

HASTE, happy maids, whom Hymen's bonds have join'd,

To the dear choice and partner of your mind,

In box of alabaſter grateful bear 110

The pleaſing gifts to BERENICE's hair :

Before your trembling hands withdraw the veſt

From the ſoft beauties of your throbbing breaſt.

Such gifts alone let chaſter matrons pay ;

But be th'adultreſs and impure away : 115

Their impious preſents let the duſt receive,

I ſcorn the wretches, and each boon they give !

But you, ye virtuous, as with duteous care

Your queen you honour, and her Lock revere,

Concord and peace ſhall ever ſmile around, 120

And all your days with faithful love be crown'd !

You too, my queen, when VENUS ſhall demand,

On ſolemn feaſts due off'rings from your hand ;

When, lifting up to heav'n your pious eyes,

Bright on your view your once lov'd Lock ſhall riſe ; 125

Then let ſweet unguents your regard expreſs,

And with large gifts, as you eſteem me, bleſs !

Ah, why, amidſt the ſtars muſt I remain ?

Wou'd God, I grew on thy dear head again !

Take

Take heav'n who wou'd, were that wish'd pleasure mine, 130
Orion's self might next Hydrochous shine !

Ver. 131. *Orion's*, &c.] " I wish, saith the *Lock*, I might be restored again to the head, whence I was taken ; *Orion* then for me might be next *Hydrochous*, although now so remote from each other ; and I cared not, if the whole order and situation of the heavens were inverted, so be I were restored to my former place. *Orion* is joined with *Hydrochous* very properly, since the one is esteemed no less rainy than the other ; as much as to say, that regarding not the heaven, this *Lock* could very readily permit, that the two most watry constellations should be joined together, that all things might again perish in a deluge, if it could only be reunited to its beloved head. *Ioffius*.

I give Mr. *Pope's* conclusion of his *Rape of the Lock*, as an agreeable illustration of our poet :

But trust the Muse, she saw * it upwards
rise,
Tho' mark'd by none but quick poetic eyes :
(So *Rome's* great founder to the heav'ns with-
drew,
To *Proculus* alone confess'd in view.)
A sudden star it shot thro' liquid air,

And drew behind a radiant trail of hair.
Not *Berenice's Lock's* first rose so bright,
The heav'ns bespangling with dishevell'd light.
The Sylphs behold it kindling as it flies,
And pleas'd pursue its progress thro' the skies:
This the *Beau-monde* shall from the mall

survey,
And hail with music its propitious ray :
This the blest lover shalt for *Venus* take,
And send up vows from *Rosamonda's* lake :
This *Partridge* soon shall view in cloudless
skies,

When next he looks thro' *Galileo's* eyes :
And hence th' egregious wizard shall foredoom,
The fate of *Louis*, and the fall of *Rome*.
Then cease, bright nymph ! to mourn thy
ravish'd hair,

Which adds new glory to the shining sphere !
Not all the tresses that fair head can boast,
Shall draw such envy as the *Lock* you lost.
For, after all the murders of your eye,
When, after millions slain, yourself shall die ;
When those fair Suns shall set, as set they must,
And all those tresses shall be laid in dust,
This *Lock* the *Muse* shall consecrate to fame,
And midst the stars inscribe *Belinda's* name.

* The *Lock*.

THE ENCOMIUM of PTOLEMY,

BEING THE

XVII Idyllium of THEOCRITUS.

WITH JOVE begin, and end the song with JOVE,
Ye Muses, wou'd ye of immortals sing
The best, the greatest: if of mortals, first,
And midst, and last, let PTOLEMY adorn
The sacred song; for he of men is noblest.

5

Heroes,

The Encomium, &c.] The following piece is as remarkable an instance, as can well be produced, of the amazing lengths to which flattery and adulation may carry men. We see the father, mother, and their son also, by the address of our poet, enrolled amongst the Gods: but to say the truth, the whole blame must not be thrown upon *Theocritus*, since this *deifying* of these venerable *personages* was a publick act: and as such, gives us as good a picture of *natural religion* as can be desired, shewing in very glaring colours, what were its effects and power even amongst the most polite and civilized people!

Ver. 4. *Him first, &c.*] *Milton*, in his most

beautiful hymn, *Par. Lost*, b. 4. ver. 165, has imitated and greatly improved our poet:

On earth join all the creatures to extol
Him first, him last, him midst, and without
end!

and I cannot but recommend the conclusion of that hymn; a comparison of which, with all that ever heathen poet wrote in the same way, will shew the manifest superiority of the *British Bard*:

Hail universal Lord, be bounteous still,
To give us only good: and if the night
Have gather'd ought of evil, or conceal'd,
Disperse it, as now light dispels the dark.

Heroes, of race immortal, erst obtain'd
 Wife bards, their glorious actions to record :
 But thou, my Muse, for well thou know'st to sing,
 Shalt hymn illustrious PTOLEMY : and hymns
 Are of the Gods themselves the honour'd meed. 10
 To Ida's top approach'd with forests clad,
 Amidst such plenty hesitating looks
 The woodman round, where first to fix the blow :
 So, where shall I begin? Ten thousand themes
 Of praise at hand to crowd th' applauding verse, 15
 Wherewith the Gods have crown'd the best of kings,
 Ev'n from his ancestors ! Like LAGIDES,
 Those mighty plans, which other mind than his
 Cou'd ne'er have form'd, where other cou'd be found
 Nobly to execute? Him the fire of Gods 20
 Hath equal'd with th' immortals, and in heav'n
 A golden dome bestow'd : near which the wife
 And

Ver. 11. *To Ida's, &c.*] In an *elegy* on the death of the *Prince of Wales*, I alluded to this beautiful simile,

In deep suspense such solemn scenes around
 I stand, where first to touch the lyre of woe :
 As leaning on his ax, where trees abound,
 The woodman doubts where first to fix the
 blow.

Ver. 22. *The wife, &c.*] I read in this place *αιολομητας*, with *Heinsius* and *Casaubon*. *Horace* pays the same court and adulation to *Augustus*, whom he makes an *assessor* with the Gods, and a partaker of their jovial banquets ; which *Theocritus* tells us, his hero's father *Ptolemy*, as well as that great *destroyer Alexander*, were;

Hæc

And dread destroyer of the Persian race
 Holds social habitation : opposite
 Of firmest adamant compact, the dome 25
 Of fam'd Alcides stands : he, as he shares
 With heav'n's blest habitants the joyous banquet,
 Triumphs his great descendants to behold
 From mortal coil set free, by Jove's high gift
 Drawing ætherial air, and Gods like him : 30
 For from Alcides both descend : and hence
 When fatiated with nectar's od'rous juice,
 Their father to fair Hebe's bed retires,
 This takes his bow and quiver ; that, his club,
 Rugged with pointed knots ; and these they bear 35
 Before their fire, conducting Jove's great son
 To his immortal wife's ambrosial bed.

How bright above the wisest of her sex
 Illustrious Berenice shone : the pride
 And glory of her parents ! VENUS' self, 40

With

Hac arte, &c.

B. 3. Od. 3.

Such were the godlike arts that led
 Bright *Pollux* to the blest abodes :
 Such did for great *Alcides* plead,
 And gain'd a place among the Gods :

3

Where now *Augustus* mix'd with heroes lies,
 And to his lips the nectar bowl applies :
 His ruby lips the purple tincture show,
 And with *immortal* stains divinely glow !

DRYDEN'S *Miscell.*

With her own soft and rosy fingers fill'd
 Her odorif'rous snowy breast with love !
 And hence 'tis said, no woman ever pleas'd,
 Her raptur'd husband, as this beauteous bride
 Her royal PTOLEMY : and, blest in love, 45
 With more than equal fondness she returns
 His tenderest affection : to his sons
 Hence in full confidence the prince resigns
 The weight of cares and kingdoms, and retires
 With love transported to her arms of love. 50
 Ere on forbidden joys rove the wild thoughts
 Of faithless wives, by no affection bound :
 Num'rous their progeny, but none can shew
 The face and features of the hapless sire !

Fair

Ver. 50. *With love, &c.*] Let us hear *Milton's* most beautiful description of *conjugal* love, which may be perhaps the best commentary on our author :

Hail wedded love, mysterious law, true source
 Of human offspring, sole propriety
 In paradise, of all things common else.
 By thee adult'rous lust was driv'n from man,
 Among the bestial herds to range : by thee
 Founded in reason, loyal, just and pure,
 Relations dear, and all the charities
 Of father, son, and brother first were known.
 Far be't, that I shou'd write thee sin or blame,
 Or think thee unbecoming holiest place,
 Perpetual fountain of domestic sweets,
 Whose bed is undefil'd and chaste pronounc'd,

Present or past as saints and patriarchs us'd !
 Here love his golden shafts employs, here lights
 His constant lamp, and waves his purple wings,
 Reigns here and revels : not in the bought smile
 Of harlots, loveless, joyless, undeard,
 Casual fruition : nor in court amours,
 Mix'd dance, or wanton mask or midnight
 ball,
 Or serenade which the starv'd lover sings
 To his proud fair, best quitted with disdain.
 These lull'd by nightingales embracing slept,
 And on their naked limbs the flow'ry roof
 Show'r'd roses, which the morn repair'd. Sleep
 on,
 Blest pair ! and oh, yet happiest, if ye seek
 No happier state, and know to know no more !

PAR. LOST. b. 4. ver. 750.

Fair VENUS, all-excelling, beauty's queen, 55
 She was thy care: and 'twas from thee alone,
 That Berenice pass'd not o'er the flood
 Of baneful Acheron: her the Goddess caught,
 Or ere sh' approach'd the stream, where gloomy stands
 The melancholy porter of the dead: 60
 And in her temple placing, to partake
 Her own high honours gave: to mortals kind,
 Hence breathes she gentle loves, and pleasing cares
 Thro' each glad votary's enamour'd breast.

To mighty Tydeus fair Deipale 65
 Great Diomed, dread thunderbolt of war,
 Brought forth: to Peleus beauteous Thetis gave
 Warlike Achilles: but to PTOLEMY
 A PTOLEMY, illustrious as his fire,
 Fair Berenice bore: the new-born babe 70
 From his glad mother favour'd Cos receiv'd:
 For there the queen Lucina's aid invok'd:
 Benign the Goddess came, and o'er her limbs
 Diffus'd a soft insensibility:

And

Ver. 71. *Cos*, &c.] For this whole passage, see the hymn to *Delos*, ver. 208, and following, and also ver. 359, & seqq.

And thus the son was born, so like the fire. 75

Cos saw, and all her cliffs with songs of joy

Resounded : in her arms she held the babe,

“ Be born, blest infant, she began, be born :

“ Nor with less honour dignify my isle,

“ Than her Apollo, Delos ; let the mount 80

“ Of Triopus, and neighb’ring Dorians, share

“ No less renown from thee, than from the God

“ Rhenæa, neighb’ring to his native isle.”

She spoke : on high the eagle, bird of Jove,

Thrice from the clouds resounding clapp’d his wings, 85

Auspicious omen of the thund’ring God :

Kings are the care of Jove : and whom first-born

His eye indulgent views, pre-eminence

Attends, with copious bliss : wide o’er the sea,

And wide o’er earth unbounded roams his power ! 90

ON nations numberless great Jove pours down

His fertile show’rs and full increase : but none,

Ægypt, can vie in plenteousness with thee ;

Thy rich glebe mellow’d by th’ o’erflowing Nile ;

None

Ver. 84. *Eagle*, &c.] See hymn to *Jupiter*, 124, &c. of the same hymn ; and also hymn to *Apollo*, ver. 41, and note.

None boasts such num'rous cities : and o'er all 95
 Sole monarch reigns great PTOLEMY : his sway
 O'er the Phœnicians, Syria's, Lybia's sons,
 Arabia and the tawny Æthiop,
 Extends : Cilicia's war-delighting race,
 Pamphylians, Lydians, and the Carians own 100
 His universal pow'r : the Cyclades
 Confess the monarch : for the spacious sea
 His warlike fleet commands ; the best that fails
 Old Neptune's wide domain : to PTOLEMY
 Sea, land, and barrier floods submissive bow ! 105
 Around him troops of horse and spearmen crowd
 Clanging their arms, a terror to the foe.
 In opulence all monarchs he exceeds,
 Such tributes daily to his heap immense,
 A boundless Ocean, flow : his people ply 110

Secure

Ver. 95. *None*, &c.] There is a most awkward embarrassed description in the original, which I will subjoin, of the number of cities in *Ægypt*; but as I found it far exceeded my poetical capacity to give it any tolerable *English* drefs, I chose to take the number in the gross; and I doubt not of having the reader's free leave :

Τρεις μὲν οἱ ποταμῶν εκατονταδες ἐνδεομένηται
 Τρεις δ' αὖρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
 Δοῖαι δὲ τριάδες, μετὰ δὲ σφισιν ἐνδεκάδες τρεις.

*

The scholiast adds, Οὐκ γὰρ πασαι αἱ πόλεις τρισμυριαί, τρισχίλαι, τριακοντα τρεις.

Ver. 102. *For the specious sea*, &c.] *Waller*, in his poem to the king on his navy, says,

Where'er thy navy spreads her canvas wings,
 Homage to thee, and peace to all she brings,
 The *French* and *Spaniard* when thy flags appear,

Forget their hatred, and consent to fear, &c.

See the whole poem.

Secure their occupations : Nilus' banks
 No hostile footsteps tread ; nor warlike din
 Disturbs the peaceful village : on the shore
 Ne'er from their vessels leap invading foes
 The flocks to plunder, and lay waste the plains. 115
 Such is the influence of a prince like thee,
 Such is the terror of thy warlike name,
 Oh PTOLEMY ! Thou all thy father's rights
 Art strenuous to assert : (as well beseems
 Good kings :) and not less zealous to acquire 120
 New glories of thy own. Not unemploy'd
 Lies in his splendid dome the glitt'ring ore,
 Like that on India's plain by lab'ring ants
 Fruitless amass'd : full royally he gives
 To the bright temples of the Gods, first fruits, 125
 And noblest presents numberless : to kings
 Less pow'rful and less opulent than he
 Much he bestows, and much to friendly states ;
 And much, much more to his illustrious friends.
 Is there a bard, well skill'd in sacred song, 130
 Who unrewarded from our prince descends,

C c 2

And

And meets not favours equal to his worth?

Munificence like this, great PTOLEMY,

Hath charm'd the Muses prophets to resound

Thy fame in song immortal : what reward 135

Than this more excellent, for pow'r and wealth

To gain the stamp of worth; and honest fame

Midst all mankind? This, this th' Atridæ have :

When all the plunder of old Priam's house

And all their mighty wealth is lost in night, 140

And buried in oblivion's greedy grave !

OF PTOLEMY's fam'd ancestors, like him

None in their father's footsteps trod so close,

And o'er them rose so nobly : high he rear'd

The fragrant temples to his parents honour : 145

Where

Ver. 142. *Of Ptolemy's, &c.*] I have given what appears to me the true sense of this passage, agreeable to the interpretation of *Heinsius*, who seems to explain it very rightly; the custom to which the poet alludes must be referred to, completely to understand his meaning; It was an usual contest; wherein the antagonist used to place his *right foot* in the left footstep of the person with whom he contended, and so with his *left foot* touch the *right footstep*, which if he could exceed, the usual expression was, *Επιβιβηκα σοι*,

ἔπεσσω ἐμὴν, I have stepped over you, I am beyond you; to this *Theocritus* alludes when he says, that *Ptolemy* trod close in his father's footsteps, and rose over them. *Στενβομενος Καθυπερθε* what I render *close*, is *ετι θερμα κονη*, yet warm in the dust, or yet new and just made, like the footsteps of the contending parties, as observed before. For further information herein, if the reader desires it, he is referred to the notes of *Casaubon* and *Heinsius*.

Where form'd of gold and ivory he plac'd
 The new divinities : henceforth invok'd
 The guardians and protectors of mankind.
 There on the hallow'd altars, red with blood
 Of victims, as the mighty months roll round, 150
 The fatted sacrifice the monarch burns,
 He and his lov'd Arsinoë : than whom
 No fairer woman in a happier bed
 A greater spouse embraces : there improv'd
 The nat'ral tye, with double warmth she loves 155
 The brother and the husband : so the race
 Immortal of great Rhea hold above
 Their sacred nuptials : where the blushing maid,
 From whose bright hands perfumes distil their sweets,
 Ambrosial Iris decks one od'rous bed 160
 For Jove, and Jove's lov'd sister and his wife !

HAIL royal PTOLEMY ! equal to the race

Of

Ver. 146. *Of gold and ivory, &c.*] See that makers, related in the 44th chapter of *Isaiah*
 fine account of the vanity of idols, and idol- from ver. 9 to ver. 20.

Of god-born heroes, thee the Muse extols :

And what she sings, if prescient ought, shall prove

Not unacceptable to future times.

165

HAIL, and increase of virtue ask of Jove !

Ver. 163. *Thee the Muse, &c.*] These old poets seldom entertained any slender opinions of themselves; they were not wanting in pronouncing their own merits, and prophesying their own fame. Our poet gave us a specimen at the beginning, which I have put into as modest terms as was allowable; but this last is a bolder strain, and you see the poet was no false prophet. *Ovid's* boast at the end of his *Metamorphoses* is well known, as is that of his bro-

ther *Horace*, both of which defied their *God* and all his *malice*, to destroy their works, and the *monuments* more durable than brass, which they erected to their own honour and immortality. Though this may give us an unfavourable idea of the excellence of those works which have indeed so defied the *anger* and power of their *Jupiter*; nay, and even outlived *him*; yet I am afraid it will never afford us any very favourable one of the *humility* of the authors.

Six H Y M N S of O R P H E U S

T O

JUPITER
JUNO
APOLLO

||

DIANA
PALLAS
CERES.

GENERAL OBSERVATIONS.

THAT these hymns were written by the antient poet and lawgiver *Orpheus*, is believed, I suppose, by no man of any reading: but, that they are extremely antient (if not the *most* antient remains of *Greece*) is on the other hand doubted, I imagine, by no man of learning. They shew us most clearly, what the idolatry of the heathens was, and in the most satisfactory manner, demonstrate that the Deities they worshipped, were no other than the powers and parts of nature: I have subjoined these six, as corroborating evidences of the general remarks made in the foregoing notes: and these notes, together with a general key given, will be a sufficient explanation of them. I had prepared large remarks upon them for the press, but upon observation that my work was already swelled beyond the determined number of sheets, I found myself obliged to withdraw them: It would give me no small satisfaction to see any man of learning and genius attempt a full explanation of these most curious pieces, a work which must reflect honour upon the performer, though it would require no small abilities to accomplish. I can recommend to the reader no better method of acquiring a complete understanding of these hymns, which I have given, than to compare them with some others of the same author, particularly those to *Protogonus*, or the first-born, the *Sun*, *Nature*, *Pan*, *Hercules*, *Proserpine*, *Bacchus*, and *Vulcan*: which are each of them extremely curious: there are very large assistances to be had from *Macrobius*, *Vossius*, *Bochart*, &c. but from none more than from *Turner* and *Phurnutius*, the latter of which deserves every scholar's attention, as he seems to have understood and explained the heathen creed in the clearest manner. If the reader should refer to his 3d chapter concerning *Juno*, I cannot help remarking in justice to the author, that νεμεσις (l. 7. Gale's edit.) should undoubtedly be read *εμεσις*. "And they are both, says he, namely, *Jupiter* and *Juno*, produced from the same substance. For the substance flowing into thinness, εμεσις γαρ εις λεπτοτητα η Ουσια. produces both the *fire* (the pure plastic fire, *Jupiter*) and the *air*, *Juno*." Many excellent and useful hints will also be found in the *Letters on Mythology*, the author of which, p. 409. speaks thus, "You have in the general plan of mythology, first the grand key, that the powers producing, and parts composing the universe, were the greatest Gods." Nor must I omit to advertise the reader, that as many hints towards a complete understanding of *Orpheus* are to be found in *Holloway's Originals*, as in any of the before-mentioned writers. Concerning *Orpheus* himself and the editions of his works a full account will be found in the *Bibliotheca Græca* of *Fabritius*, vol. 1. p. 117. The edition I have used is that of *Eschenbach*; in which the hymns are translated into *Latin* verse by *Scaliger*, the work only of five days, as he tells us at the end; a mark of prodigious and uncommon learning. As this is a work not for the many, where the graces and beauties of diction and poetry are not to be sought, I would hope the lovers of truth will use it with candor, and if pleasure or profit arise to any one from it in the least degree, let him be assured, that it hath answered the translator's design.

I.

The 14th H Y M N of O R P H E U S.

To J U P I T E R.

JO V E, ever honour'd, everlasting king,
 Accept this witness of thy servant's love,
 Due sacrifice and praise. Great pow'r, thro' thee
 All things, that are, exist : earth, mountains, sea,
 And all within the mighty sphere of heav'n.

5

Saturnian Jove, dread monarch of the sky,
 In thunders loud and terrible descending :

All things producing, as of all the end
 So the beginning, author of encrease,

Omnipotent, pow'r creative, purifier,

10

Whose arm rolls thunder, and the forked blaze
 Of lightning darts ! whose glorious word can shake
 Earth's deep foundation ! Oh accept my prayer,
 Multiform deity, and give us health,
 Fair peace, and riches with pure virtue crown'd.

15

II.

II.

The 15th H Y M N.

To J U N O.

PL A C' D in the azure bosom of the sky,
 Airy-form J U N O, of J O V E's heav'nly bed
 Happy partaker, thou with gentle gales
 Life-giving, quicken'st all terrestrial things.
 Of clouds, of rain and winds the nourisher ;
 All things producing, for the breath of life
 Without thee nothing knows : since thou, with all
 Thyself in wond'rous sort communicating,
 Art mix'd with all. Thou, sov'reign, too obtain'st
 An universal empire, borne along
 In airy torrents with resounding murmurs.
 Goddess, whose names are num'rous, all-ador'd,
 Propitious come with lovely smiling face.

5

10

III.

The 33d HYMN.

To APOLLO.

BLEST Pæan come, Lycorian PHOEBUS, foe
 Of daring Tityus, honour'd Memphian God,
 Giver of health, of riches: golden-lyr'd ;
 From thee the seed, the field its rich encrease
 Receives prolific, Grunian, Smynthian, bane 5
 Of deadly Python, hallow'd Delphian prophet,
 Rural, light-bearer, lovely noble youth :
 Head of the Muses, leader of the choir,
 Far-darting God, with bow and quiver arm'd,
 Bacchian and twofold, whose dread pow'r extends 10
 Afar, diffused wide; whose course oblique
 Is shap'd; pure; Delian king, whose lucid eye
 Light-giving all things views: whose locks are gold,
 Who oracles and words of omen good
 Revealest. Hear me with benignant mind 15
 Entreating for the people: for thou view'st
 This boundless æther all, this plenteous earth,
 And ev'n beneath thro' the dark womb of things,
 In night's still, gloomy regions, and beyond

Th'

Th' impenetrable darkness fet with stars.

20

The fix'd foundations thou hast lay'd beneath,

And the whole world's extremities are thine.

Thyself for ever flourishing, to thee

Of things the rise and the decay belong,

The end and the beginning. With thy harp

25

Of various modulation thou the whole

Of nature harmonifest : the lowest string

Now sweetly touching, now in Dorian measure

Ascending to the highest : nature's tribes,

No less than nature, to thy harmony

30

Owe the variety and pleasing change

Of seasons ; mix'd by thee in equal parts,

Summer and winter ; on the highest string

This modulated, that the lowest claims,

While to a Dorian measure the sweet prime

35

Of lovely spring advances : mortals hence

Have call'd thee royal Pan, two-horned God,

The vivifying gales, thro' fyrinx fam'd

Emitting : wherefore thou the marking seal

Of the whole world possessest. Hear blest pow'r,

40

And with propitious voice thy mystics save.

Ver. 20.] Ὑπ' ἀστεροσμμάτων Ὀρφεὺν. This seems to countenance their opinions, who hold that the

system is bounded by a thick and outer *darkness*, where are the fixt stars.

Ver. 22.] See *Psalms* xix. 5, 6.

IV.

The 35th H Y M N.

To DIANA.

HEAR me, oh queen, Jove's daughter, various-nam'd,
 Bacchian and Titan, noble huntress queen,
 Shining on all, torch-bearer, bright Dictynna,
 O'er births presiding, and thy ready aid
 To all imparting in the pangs of birth, 5
 Tho' unexperienc'd of those pangs thyself;
 Dissolver of the zone, soother of care,
 Fierce huntress in the course unweary'd still,
 Delighting in the bow and sylvan sports,
 Trav'ling by night, auspicious and renown'd, 10
 Of manly form, erect and tow'ring, swift
 T' assist, pure expiating pow'r, great nurse
 Of mortals, earthly and celestial, blest
 And rich, the woody hills possessing, bane
 Of beasts, pursuer of the nimble stag. 15

Dread

Dread univerfal queen, who flourish fair
 In youth perpetual, woods and dogs delight
 Thy foul, Cydonian, multiform. Oh come
 Benignant to thy myftics, faving pow'r,
 Auspicious, fend from earth the beauteous fruits,
 Give us fair peace, and health with lovely locks,
 And to the mountains drive difeafe and pain.

20

V.

The 31ft HYMN.

To PALLAS.

ONLY-begotten, noble race of Jove,
 PALLAS, bleft Goddefs, warlike martial maid,
 Thou word ineffable, of mighty name,
 Inhabiting the ftars, o'er craggy rocks
 And fhady mountains paffing ; thou in groves
 Thy foul delighteft : with wild fury fixing
 The minds of mortals, joying in bright armour.

5

Gymnastic

Ver. 3.] *Ἀφρη*, *αὐρη*, *Diēta indiēta*, Scalliger.—*Hercules* too is called *Ἀφρη*.

Ver. 4.] *Ἀσφοδιαιτε*, I read ; it is an epithet of *Pan* alfo : fee the hymn to him.

Gymnastic maid, with fierce and furious soul :
 Virgin, dire Gorgon's bane, mother of arts,
 Impetuous, violent : wisdom to the good,
 And to the evil, madness : parent of war,
 And counsel : thou art male and female too :
 Multiform dragons, fam'd enthusiastic,
 O'er the Phlegræan giants with destruction
 Thy coursers driving : sprung from head of Jove. 15
 Purger of evils, all-victorious queen ;
 Hear me, with supplicating vows approaching
 Both nights and days, and ev'n in my last hours :
 Give us rich peace, saturity and health,
 With prosp'rous seasons, O thou blue-ey'd maid, 20
 Of arts inventress, much implored queen.

Ver. 12.] Active and passive in nature.

VI.

The 39th H Y M N.

To CERES.

DIO, fam'd Goddess, universal mother,
 Giver of wealth, thou holy nursing CERES,
 Giver of riches, nourisher of corn,
 Giver of all things, in the works of peace
 Joying : of seed, of harvest, threshing, fruits 5
 Goddess, inhabiting Eleusis' seats
 Holy, retir'd : delightful, lovely queen,
 Supporter of all mortals ; who first join'd
 The ploughing oxen to the yoke, and blest
 Man with the plenteous means of happy life ; 10
 In verdure still encreasing, high in honour,
 Assessor of great Bacchus : bearer of light
 Pure, bright : rejoicing in the reaper's sickles,
 Celestial and terrestrial, kind to all,
 Fertile, thy daughter loving, holy nurse ; 15
 Thy pair of dragons yoking to thy car
 Around thy throne in circling course thou'rt driven,
 Singing the sacred orgies : only-begotten,
 Yet thou'rt of many mother, much rever'd.

Thine are the various forms of sacred flow'rs,

20

And fruits all beauteous in their native green.

Bright Goddess come, with summer's rich encrease

Swelling and pregnant: bring with thee smiling peace,

Fair concord, riches, and imperial health.

The reader may observe, that in the hymn to *Apollo*, ver. 37, that deity is called *Pan*, and in the *Letters on Mythology*, p. 65, finding the *Orphic* hymn to *Pan* translated, I here subjoin it, as a good comment on that to *Apollo*.

“*Pan* I invoke; the mighty God, the universal nature, the heavens, the sea, the all-nourishing earth, and the eternal fire: for these are thy members, O mighty *PAN*!

Come then happy source of ever-wheeling motion, revolving with the circling seasons, author of generation, divine enthusiasm, and soul-warming transport! thou livest amongst the stars, [ασπεραιε] and leadest in the symphony of the universe by thy all-cheering song: thou scatterest visions, and sudden terrors among mortals, delightest in the tawring goat-fed rock, the springs also and pastures of the earth! of sight unerring, searcher of all things, lover of the echo of thy own eternal harmony; all-begotten, and all-begetting, god-invoked under a thousand names, supreme governor of the world, growth-giving, fruitful, light-bringing power, co-operating with moisture, inhabiting the recesses of caves, dreadful in wrath, true two-horned Jove!

By thee earth's endless plain was firmly fix'd,
To thee the sea's deep heaving surge gives
way:

And antient Ocean's waves obey thy voice,
Who in his briny bosom laps the globe.
Nor less the fleeting air, the vital draught
That fans the food of every living thing;
And ev'n the high-enthron'd all sparkling eye
Of ever-mounting fire: these all divine
Tho' various run the course which thou ordain'st.

And by thy wond'rous providence exchange
Their several jarring natures to provide
Food for mankind, all o'er the boundless earth.

But O bright source of extasy divine,
And dance enthusiastic, with our vows

Inhale these sacred * odours, and vouchsafe
To us an happy exit of our lives,
Scatt'ring thy panics to the world's end.”

* Concerning these *odours*, and the sacred *thumiana*, or *perfume*, which you find mentioned before each of the *Orphic* hymns, consult *Holway's Originals*, vol. 2. p. 32.

In the 39th verse of the hymn to *Apollo* the original is,

Παντος εχεις κοσμον σφραγίδα τυπωτην.

Habes signacula dædala mundi. SCAL:

Of which a learned friend sending me the following ingenious explication, I cannot deprive the reader of it.

“*Job xxxviii. 12—14.* Hast thou commanded the morning, since thy days? and caused the day-spring to know his place, that it might take hold of the ends (wings) of the earth, and the רשעים (the grains) shall be shaken from (by) it: it shall conform itself (תורהך) as clay to the seal, and they (the wings or airs) shall stand about it like a garment.”

Apollo is called in *Orpheus*, *Pan* (i. e. κοσμοιο το συμπαν) the two-horned God, i. e. who has both the *light* and the *spirit* under his direction, sending forth, putting in motion the breaths of the airs (ריחות) wherefore he hath the marking seal (τυπωτην seems active here) of the whole world, that seal which gives to the whole world its form. If we take παντος κοσμου to signify the whole body of the earth, or the earth and all its produce, he means, that the *light* and *spirit* communicate to each their forms, as a seal doth to soft wax or clay. And in a still more extensive sense, the light and spirit or expansion at first formed the planetary orbs. But in *Job* this is with a more strict philosophical propriety confined to the earth.”

Vive & vale, amice lector—si quid novisti rectius istis,

Candidus imperti, si non, his utere mecum.

*

APPENDIX.

A P P E N D I X.

I SUBJOIN here (agreeable to my promise, hymn to *Jupiter*, ver. 107.) a short account of those glorious figures the *Cherubim*, which were placed in the *Holy of Holies* of the *Jewish* temple. This account is extracted from *Duncan Forbes* (Lord Advocate of Scotland) his *Thoughts on Natural and Revealed Religion*, p. 99. 4th edit. the whole of which treatise will well repay the reader's curiosity, if he thinks proper to peruse it.

"As the *Cherubim* are not fully described in the history of framing and building of the tabernacle or temple, and as the priests who might have seen them in the *Sanctum Sanctorum*, and the other persons, who must have seen them on the walls and doors of the temple, might have failed before the second temple was compleatly finished, which would have furnished an excuse to the succeeding *Jews* for being without those emblems in the second temple, and for neglecting the knowledge thereby conveyed; it pleased God to exhibit to one of his prophets, *Ezekiel*, in vision, at different times, the figure of these emblems, which he has in two several places, chap. 1st and 10th, carefully recorded. And it is not a little surprising, that though the *Jews* unanimously hold *Ezekiel* to be a prophet, and these passages to be inspired, yet they never thought fit to give the figures he describes a place in their temple, or to guess at the meaning of them, though they hold that those visions contain the most important mystery.

The description of the *creatures* seen in this vision by *Ezekiel*, is so full, and so anxiously and laboriously given, that there is no mistaking some of the great lines of it. Each *Cherub* had four heads, at least faces, and but one body; each had hands of a man, and wings; and the four faces were, first, the face of a bull, which is properly called a cherub; secondly, to the right of the bull, the face of a man; thirdly, to the right of the man the face of a lion; and the face of the man and lion are said, chap. i.

ver. 10. to have been on the right side, whereas the face of the bull is said to have been on the left side; and, fourthly, the face of an eagle, without taking notice of any particular conjunction between the face of the bull, and that of the eagle.

And the prophet takes so much care to inculcate, that the creatures, or figures thus represented, were the *Cherubim*, and that the description in the first and tenth chapter relate to the same *Cherubim*, that there can be no doubt he describes the very *Cherubim* placed in the tabernacle and temple; unless it can be supposed that this description was given on set purpose to deceive and mislead us.

Knowing thus, from *Ezekiel*, the form of the *Cherubim*, and knowing the usage of the most antient nations, particularly the *Egyptians*, of framing compounded figures of this kind, for hieroglyphical or symbolical purposes, from the remains of their antiquities still extant, we can entertain no doubt that this representation was significative. He who cannot believe that the *Cherubim* was set in the *Holy of Holies* to represent *one* animal, compounded of bull, man, lion and eagle, must necessarily admit, that the faces of these animals, so joined, were intended to signify several characters, powers, or persons united together in one.

The *Italian Janus* was *bifrons*, sometimes *quadrifrons*; *Diana* was *triformis*; many *Egyptian* monuments shew two, sometimes three heads of different creatures to one body; in vast numbers of gems, particularly those called *Abraxa's*, human bodies have the heads sometimes of dogs, sometimes of lions, sometimes of eagles or hawks, &c. and no one can doubt that each of those representations was *symbolical*.

In considering this subject we must recollect that, though the building of the tabernacle was not so early as to give birth to those strange compositions over the heathen world, yet this
E e Figure

figure was exhibited, immediately upon the expulsion of man from paradise, and was so well known when *Israel* left *Egypt*, that the workman made the *Cherubim*, without any other direction than that of making them out of the gold that composed the mercy-seat, and placing them on either end of it looking towards the mercy-seat, and stretching their wings over it. So that the compound figures of the antients to represent their deities, had no other original but that at the east end of the garden of *Eden*.

However, the emblems or representations of the heathen divinities may have been complicated of the forms of different animals originally; yet we see, with length of time, they separated those symbols, supposed the different figures to be different deities, and at last worshipped them apart.

The *Egyptian Apis*, the bull, in imitation whereof the *Israelites* made their golden calf, and *Jeroboam* made his calves, was but one of those figures; and the deity called *Baal* amongst the *Syrians*, which is also called the heifer *Baal*, was the same, and yet was the representation of the great God, the Lord of all.

The *Persian Mitras* was in all the devices of the servants of that God pictured a lion, or with a lion's head; and the *Egyptian* sphinx, which stood at the entry of their temples, had but two of the cherubical figures, joined in a strange manner, the head of the man put on the body of the lion.

The eagle was to the *Greeks* and *Romans* an emblem sacred to *Jupiter* or *Jovis* their great God, whom they pictured like a man; in the talon of this bird they put a thunderbolt, and this expression of thunder, proceeding from clouds, borne by the eagle, whose way in the air is among the clouds, was the ensign of *Νεφέληςμετης Ζεὺς*; and we know from *Sanchoniathon*, that the *Tyrians* had a pillar sacred to wind, or air in motion, as well as they had to fire, built, as they said, by *Ufous* the son of *Hyppouranias*, which fire and wind they worshipped as Gods.

We know from antient authors, and we see in antient gems and other monuments, that the *Egyptians* were very much accustomed to make the body of their image or representation human, sometimes with the head of a lion, sometimes with that of a hawk or eagle, and sometimes with that of a bull, a ram, or some other horned creature.

And as, from the original exhibition of the *Cherubim* renewed, and recalled to its proper use in the tabernacle and temple, we see the antients had a pattern from whence they might have taken those representations, which they monstrously abused, we may reasonably conclude that these representations, which, naturally, and without some institution, would never have come into the heads of any men, flowed from an early practice, that had a different intent from that, to which it was at last turned.

And from the application made by the antient *Pagans* of each of the figures in the *Cherubim*, to signify a different deity, we may with reason conclude, that they understood that particular figure in the *Cherubim*, which they chose for their protector or God, represented in the hieroglyphical usage of the early times, the power, the thing, or person, that they intended to serve.

Thus, for example, if the curled hairs and horns in the bull's head were in hieroglyphical writing, made the emblem of fire in general, or fire at the orb of the Sun, those who took material fire for their deity would set up that emblem, and worship it.

If the lion's piercing eyes, or any other consideration, brought that animal to be the emblem of light in general, or of light issuing from the body of the Sun, such as took light for their God, if any such were, would set up the lion for their emblem.

And if the eagle's soaring flight and commerce thereby with the air, brought that bird to be the emblem of air, such as imagined a divinity in the air, in clouds, in winds, would take that bird to resemble their deity.

And the human figure in the *Cherubim*, must, one should think, be the most natural occasion of that universal mistake which all the heathens, at length, dropped into, of picturing their Gods with human bodies, and the very earliest gave some countenance to injoining parts to the human body to, almost, all their representations of their Gods.

Now, so it is, that we do know from innumerable texts of Scripture, and from many passages in heathen historians and mythologists, that the objects of the earliest pagan adoration, after losing the idea of the true God, were the powers in the heavens, that were supposed to maintain this system; the Sun, Moon and Stars, the host of heaven, the queen of heaven; fire, which was supposed to be one of the chief
agents

agents in supporting the motion of the universal light issuing from the fire; and the air, clouds, winds, &c. which had infinite force, and were supposed to act a very considerable part in the government and preservation of the material world.

In particular, we know that fire at the orb of the Sun was worshipped by the antient *Egyptians*, who made use of *Apis*, the bull, for their emblem; and that the worshippers of *Baal* the heifer, believed their God had the command of fire. For, in the remarkable contention between *Jehovah* and *Baal*, managed on the one side by *Elijah*, on the part of *Jehovah*, and on the other by four hundred and fifty priests on the part of *Baal*, the test of all was, which of their deities could command fire to come down from heaven to consume the sacrifice, and the issue disgraced *Baal*, and destroyed all his priests: and therefore, it is no rash conclusion, that the ox's or bull's head was the hieroglyphical emblem of fire, perhaps fire at the orb of the Sun.

We know also, that many of the *Egyptians*, and of the neighbouring nations, worshipped light; it was difficult to separate the idea of light from that of fire. Those that served the moon and planets had no fire for their object. The *Persians*, who worshipped fire, and eminently the body of the Sun, had light necessarily in esteem as their beneficent principle. *Oromasdes* was light. *Jeb* talked of worshipping light as idolatry. There were several temples in *Egypt* and in *Canaan* to the light of the sun: and in *Egypt*, as well as *Persia*, the lion was a sacred emblem: wherefore it seems highly probable the lion was used as the symbol or emblem of light, as the bull was made use of as the emblem of fire.

We know also, that the earliest heathens took the air, wind, that which in the antient languages is expressed by a word signifying, promiscuously, wind and spirit, that invisible agent which we feel, and which performs so many considerable effects in nature without being seen, for a deity; that to it they ascribed inspiration; their Sibyls, their deliverers of oracles were inflated; futurities, the will of their God, was discovered by the countenance of clouds, and the flight of birds, which were religiously observed by augurs, in the *Hebrew* cloud-mongers; thunder was the voice of their God, which was portentous, and much observed. Thunder was ascribed to the great *Jove*, the thunderer, and the eagle with the thunderbolt was his ensign; whence we may, pretty safely, conclude, that the eagle, to worshippers of the

air, represented, hieroglyphically, air, wind, spirit.

If the deity, to give some idea of himself from a sensible object, had made choice of the heavens as the sensible object, from which to take the imperfect idea of his immensity, personality, and manner of existence and operation; if, by the vastness and extent of them, his immensity was to be represented; if by fire, the first person, necessarily and continually generating and sending forth light, the second person, and constantly and necessarily supplied by air or spirit, the third Person, the Trinity co existing and co-operating for support of the whole, and in aid of each other was to be represented; then, upon discovering this to mankind, the heavens would become the type of *Jehovah*, the Divine Essence. Fire would become the type of the First Person, light of the Second, and air or spirit of the Third; and whatever emblems in hieroglyphical writings were used to express these, as the names of the one, would or might be used for the appellations or names of the other.

So that, if this resemblance or representation were to be expressed in stone, wood or metal, the emblems of fire, light, and air or spirit, that is, from what has been said, the bull, the lion and the eagle, ought to be conjoined together into the form of one animal; and every body, who understood the hieroglyphical emblems would immediately think on the heavens which they represented, and, from thence raise to himself the intended image of the Trinity in the Divine Essence."

Hymn to *Apollo*, note 34. p. 30. In a treatise called *Delphi Phœnicizantes* (referred to by *Spanheim*, see p. 100. and note 112.) written by our learned countryman *Dickinson*, the reader will find pretty near the same account of *Ἦ* and *Εἰ*, as given in this note by Dr. *Robinson*, see p. 94, &c. There are in the same treatise many other curious particulars deserving notice.

Hymn to *Diana*, p. 54. ver. 12. *Turner* in his *Mythological Notes*, p. 168—173. proves, that by these *Cyclops* (κυκλωπες) were meant nothing more than the *Sun*, the one bright eye in the forehead of the heaven; and if so it is very plain, why *Diana* (or the *Moon*) should desire to have her bow and quiver, &c. from them, that is, the *Sun*, from whom all her light is borrowed. "The *Cyclops* therefore, says he, that is, the eyes of the universe, are the same with the *Sun*, who is expressly so called: and

for their different names, *Brontes*, *Steropes*, and *Pyræmon*, they are all but so many partial considerations of the same Numen, considered as employed in forming the thunder, the last of them denoting the manual operation which was supposed to be performed upon a fabulous anvil, in the caverns of *Ætna*, and other places of *Sicily*, and the two first of them signifying the two different effects, the one of noise or thunder, the other of lightning consequent upon the operation, &c. See p. 66. note 68. *ad fin.*—p. 76. ver. 226. Hence *Hercules*, in the *Orphic* hymn to him, is called *παμφαγις*, *all devouring*, an epithet of the solar light in its violence and strength, burning up and consuming all things: *Vulcan* has the same attribute, who is called *ακαματον πυρ*, the *unwearied fire*.—*Παμφαγις, παιδαματωρ, παυπεριται*: nay, and also *Æther*, *Sun*, *Moon*, *Stars*, and *Light*, all members or parts of him:

Αἶθρ, Ἡλιος, ἀστρα, σελήνη, φῶς ἀμιατον
Ταυτω γαρ Ἡφαιστοιο μελη,——

Hymn to *Delos*, p. 111. note 263. “When the *Canaanites* were expelled from *Canaan*, there is no doubt but, among other places, they took possession of the islands in the *Ægean* sea. This is evident from the names of those islands, and also from the testimony of *Thucydides*, lib. 1. who says, that the islands about *Greece* were principally inhabited by *Carians* and *Phœnicians*. What the *Phœnicians* or *Canaanitish* idols were we well know, and that it was their custom to give the names of their idols to the places of their habitation. So *Delos* (from *דל*, to draw out as water from a well, and *שן* or *שז*, fire) is the fountain of fire, i. e. the solar orb; and to perpetuate this attribute of their arch-idol, there was for many years a constant fire kept up in *Delos*. Hence in after times, by taking emblems or substitutes for realities, the island *Delos* was taken for the real birth-place of *Apollo*, who from being in truth the solar light, was now represented as a man (from some tradition of the union of the True Light with the Man *Christ Jesus*) and his mother *Latona* (the *שן*, *Gen. i. 2.* the *Heb. שן*) as a woman. The light could not naturally spring forth unless the gross spirit surrounding the solar orb was set on fire. And this the solar orb (*שן*) *Delos* itself did: and because *Delos* the island was surrounded with a remarkable quantity of sea-weed as the *Sun* with the gross spirit, I think we may

hence explain the otherwise unintelligible jargon, of the island *Delos* burning up all the sea-weed round it, that *Latona* might bring forth *Apollo*, i. e. the central fire burnt up the surrounding spirit, that darkness might produce light. The above account will, I think, both illustrate and be confirmed by line 193. where *Delos* is represented as driven backwards and forwards by the north and south winds. I know not that there was the least foundation in fact for affirming this of the island, but if we refer it to its antitype the *Sun*, it is true, that has an apparent northern and southern declination, and that the real declination of the earth is effected by the spirit's acting on its northern and southern regions. It is remarkable that *Callimæchus* does not say that *Delos* was agitated by the east and west wind, but only by the north and south.”

The true reason why *Apollo* and *Diana*, *Jupiter*, *Venus*, &c. were all said to be born in islands, will be found in *Turner*, p. 224, &c. and in the following pages he abundantly confirms what is here advanced, namely, that *Delos* was no other than the *Sun* itself.

P. 125. note 441. The following passage from the *Letters on Mythology* p. 174. may serve to illustrate the observations made in this note. “Of the twelve great Gods, the greatest, according to the *Egyptians*, was *Pan* or the Universe, to whom the highest honours were paid. Next to him *Latona* or *Night*: *Vulcan* was next in dignity; and then *Isis* and *Osiris*, with *Orus* or *Light*, their son. That is, in western language, that the universe, comprehending nature and all her powers, lay overwhelmed in darkness, until the igneous vivifying spirit broke loose, and dispelled the shade that for eternal ages had been brooding over it: that then the *Sun* and *Moon* shone forth, parents of light, presiding over the generation of animals, the vegetation of plants, and the government of the whole.”

This appears no improper conclusion of these annotations; which, whether the world will approve or condemn—I cannot be allowed to guess: however, to use the celebrated *Dr. Bentley's* words—I have written them “without any apprehension of growing leger by censure, or plumper by commendations. *Jaſta eſt alca*: and *Non injuſſa cecini*.”

——— Παρ εμοιγε και αλλοις,
Οι κε με τιμησουσι, μαλιστα δε μητιετα ΖΕΥΣ.

Preface and notes to MILTON.

A G E-

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M.DCC.XLIII.

PRÆFATIO.

PAUCA de Opusculo hoc, quod e Scrinii (ubi forsan meliùs latuisset) jam in Publicum evolavit Carcere, necessarium mihi præmittere videtur. Qui enim in Campum Criticorum Martium famæ petitor descendit, cum quibus conflictetur, compluria invenit mala. Veterani isti, et jam Rude donati Poeticâ Scriptores, quæ in Capite suo pridem exaruit, Tironibus Lauream summo studio detrahare conantur. Eum Hostem judicant infensissimum, Ei bellum derepentè indicunt apertum, qui sub Apollinis vexillo militat. Ad Stili venustatem quasi de industriâ cæcutiunt, et in Vitia, si quæ occurrant, velut prædam sibi destinatam, non minùs quam Aquilæ in Cadaver, involant. Optimus Quisque a Pessimis hisce neutiquàm tutus est Obrectatoribus, qui tunc se Virtutem aliquam affectos autumant, cùm in Alio Culpas deprehenderint. Quid, cùm Celsissimi in

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omni Scriptionis genere (si ita loqui liceat) Gigantes horum venenatis obnoxii fuerint Spiculis, Ego Pygmæus faciam Homuncio? Hoc autem pænè desperanti adest Solatium, quòd, dum Clarissimos Illi aggrediuntur Auctores, Me incolumem mea fortassè præstabit Obscuritas. Sin autem aliter evenerit, quicquid erit, æquo ferendum est animo; cumque opus periculosæ plenum Aleæ tractaverim, Aleatoris mihi patienda sunt Incommoda. A Quibusdam forsan Arrogantiæ infimulabor, quòd alienæ Messis falcem immiserim. Facti hujusce Invidiam a me prorsùs amoliri velim. Quippe Præva neutiquàm me incendit Æmulatio ut cum Insigni Viro contenderem, quem in Poeticis factis feliciter audere Omnes fatentur, quique Miltonum Orbi Literato Latinum, Anglicano propemodùm parem, non temerè, opinor, pollicetur. Probam Illius Versionem non nisi meo ad umbilicum ducto perlegi Opusculo: Quam si priùs legissem, a meo duplici de causâ coëpto destitissem: Imprimis quòd de successu, cùm in eo tot conspiciatus essem veneres, timuissem

meo

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meo, tum quòd ab eo quædam non possem non mutuari, cùm Verficuli ejus etiàm invitæ se obtruderent memoriæ. Paucula in meo quædam libello, quæ ex ante dicto Poetâ adumbrari videntur, unusque et alter eodem tornatus modo verficulus, ita prorsùs se habebant, priusquàm elegantem Illius Poesim conspexeram. Nondum enim (Diis habeo gratias) eò redactus sum penuriæ, ut tenue Ingenii Furto augeam peculium.

Ut Poetæ Hujusce Anglicani quædam latine redderem Stili pænè Classica impulit Mundities, quæ in Illo insignitèr elucet. In præstantissimo Solomonis Poemate Romanum (Linguam solummodò excipias) Omnis sapit Pagina. A Secundo autèm libro mei tentaminis duxi exordium, quoniàm inibi pulchrarum delicias Imaginum, et Poeticum plenius leporem inesse arbitrabar. Si itaque superinductâ Latinitate Anglicanæ nitor Poeseos non obscuretur, et si Loquelæ elegantis Flosculi in aliud quasi solum translati quam minimam patiantur injuriam, hæc Otii mei in publicum primitias nihil utique

P R Æ F A T I O.

utique me pigebit protulisse. Melius enim celeberrimum aliquod Poema non inficetè in alium sermonem vertere existimo, quàm, ut plerique solent Neoterici, de Cerebro telam, Araneæ texturâ non magis durabilem, infœcundo elicere.

De Ode Drydeni πολυθρυσλήτω, quam nescio an feliciter audax latinitate donaverim, paucula, (si vacet Lectori) præfari velim. Si a Stili granditate non prorsus desciverim, et si Spiritum quodammodò affecutus fuerim Pindaricum, cæteras spero maculas, quibus operis me fecit difficultas obnoxium, Candidum excusaturum fore Judicem. His itaque de Opusculo meo præmissis, Gratias Illis quam maximas habeo, quorum mihi patrocinata est Benignitas. Horum in Clientelam huncce trado libellum. His Primitiæ utinam arrideant meæ, ne Beneficii in Indignum collati Eis inoriatur fastidium!

Vale.

ERRATA sic corrigas:

In primâ Latini Poematis paginâ Lin. 17. pro *varia* legas *varia*. Pag. 8.
Lin. 8. pro *Than* lege *That*. Eâdem paginâ Lin. 9. pro *Libia's* corrigas *Libya's*.
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hunc Typographo scriptionis meæ non admodum perito errorem imputes.

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S O L O M O N
DE
MUNDI VANITATE.
CUI TITULUS INSCRIBITUR
V O L U P T A S.

Surgit amari aliquid, quod in ipsis Floribus angat.

LUCRET.

Quid vetat, et nosmet?

HOR.

ARGUMENT.

SOLOMON *seeking Happiness, enquires if Wealth and Greatness can produce it: begins with the Magnificence of Gardens and Buildings, the Luxury of Musick and Feasting; and proceeds to the Hopes and Desires of Love. In two Episodes are shewn the Follies and Troubles of that Passion. SOLOMON still disappointed, falls under the temptations of Libertinism and Idolatry; recovers his thought, reasons aright, and concludes, that as to the pursuit of Pleasure, and sensual Delight, ALL IS VANITY AND VEXATION OF SPIRIT.*

ARGUMENTUM.

SOLOMON Felicitatem anxie vestigans, utrùm Opes et Dignitatis nitor verè Regius eam possint suggerere, cum suo disceptat pectore. Ex Hortorum ac Ædium magnificentiâ, e Musices atque Epularum Luxuriâ tentaminis sui ducit exordium; et ad Spes ac Amoris progreditur Cupidines. In duobus *Ἐπεισοδίοις* affectûs illius stultitia et incommoda ad vivum delineata exhibentur. Solomon adhuc animo deceptus in impiæ morum licentiæ, et *Ἐιδωλολατρίας* nefariæ illecebras incidit; ad sanam postea mentem redit, Rationis rectæ præceptis obtemperat, ac re seriò examinatâ statuit, quæ ad Voluptatis studium, pravæque Libidinis delicias attinent, OMNIA VANITATEM ESSE ET PERTURBATÆ MENTIS SOLLICITUDINEM.

OF THE
VANITY of PLEASURE,
A POEM.

TRY then, O Man, the moments to deceive,
That from the womb attend thee to the grave:
For wearied Nature find some apter scheme:
Health be thy hope, and Pleasure be thy theme:
From the perplexing and unequal ways,
Where Study brings thee; from the endless maze,
Which Doubt persuades to run, forewarn'd recede,
To the gay field; and flow'ry path, that lead
To jocund Mirth, soft Joy, and careless Ease:
Forsake what may instruct, for what may please:
Essay amusing Art, and proud expence;
And make thy Reason subject to thy Sense.

I commun'd thus: the pow'r of Wealth I try'd,
And all the various luxe of costly pride.

Artists

D E

VOLUPTATIS VANITATE C A R M E N.

SOLLICITOS age falle dies vitæque labores,
Cunarum comites, et ad ultima fata sequaces :
Invenias nova Naturæ solatia lassæ,
Spes tibi sola, Salus, fit et Unica Cura Voluptas :
Præmonitus salebras obliqui avertere callis,
Quò pallens ducit Studium ; via confita spinis,
Et Dubii vitetur inextricabilis Error.

At Campos pete ridentes, quà semita floret
Strata Rosis, Violisque et purpureo Narcisso ;
Otia quò peramæna vocant, ac nescia luctûs
Gaudia ; sollicitæ hic ducas obliviam vitæ ;
Quod placeat, cupidè arripas, quod profit, omittas :
Delicias Artis, sumptum experiare superbum,
Et sibi subiectâ Sensus Ratione triumphent.

Hæc tacito mecum suspendi verba labello ;
Tentavi quid Opûm miranda potentia posset ;
Sedulus omnigenæ variæ instrumenta paravi
Luxuriæ : Artifices, et molis picta futuræ

Fabricæ

*Artists and plans reliev'd my solemn hours :
I founded Palaces, and planted Bow'rs.
Birds, Fishes, Beasts of each exotic kind
I to the limits of my Court confin'd.
To Trees transferr'd I gave a second birth;
And bid a foreign shade grace Judah's earth.
Fish-ponds were made, where former forrests grew;
And hills were levell'd to extend the view.
Rivers diverted from their native course,
And bound with chains of artificial force,
From large Cascades in pleasing tumult roll'd;
Or rose thro' figur'd stone, or breathing gold.
From furthest Africa's tormented womb
The Marble brought, erects the spacious dome,
Or forms the pillars long-extended rows,
On which the planted Grove, and pensile Garden grows.
The Workmen here obey the Master's call,
To gild the turret, and to paint the wall;
To mark the pavement there with various stone :
And on the Jasper steps to rear the Throne :
The spreading Cedar, that an age had stood,
Supreme of Trees, and Mistress of the Wood,*

Cut

Fabrica lenibant curas, et feria vitæ:
Arborea ardentem non admittentia solem
Tecta modò struxi; modò celsa Palatia cœlo
Æquabam; sepsi Aulæ intra confinia nostræ,
Quicquid alit Pontus, vel Dædala Terra, vel Aer.
Continuò Sylvas alienam agnoscere matrem
Jussi transpositas; Judam peregrina stupentem
✓ Ornârunt querceta, et non sua vestiit umbra.
Antiquum Nemus exclusit Piscina; repentè
Decrescunt celsi prostrato vertice colles,
Extensis acies ut latiùs imperet arvis.
Ipsa oblita suos flexerunt flumina cursus,
Compedibusque novis miram devincta per artem,
Præcipiti gratùm fremuere voluta tumultu;
Aut spirans saluere per aurum, aut sculptile saxum.
Quod Libye vexata gementi mittit ab alvo,
Erigit effulgens, spatiosa Palatia, marmor,
Aut nitidas disponit in intervalla columnas,
Quêis Lucus viret innitens, ac pensilis Hortus.

Artes in quascunque voco, non tarda sequuntur
Fabrorum manus: hîc paries vitæ æmulus ardet,
Atque auro turris rutilanti obducta superbit:
Versicolore illic nitet area picta lapillo,
Et Solium gemmis suffultum, et Jäspide surgit.
Cedrus opaca, ingens, quæ sera in sæcula gentis
Arboreæ steterat Regina, ac Gloria Sylvæ,

Excisa

*Cut down and carv'd, my shining roof adorns ;
And Lebanon his ruin'd honour mourns.*

*A thousand Artists shew their cunning pow'r,
To raise the wonders of the Iv'ry Tow'r.*

*A thousand Maidens ply the purple loom,
To weave the bed, and deck the regal room ;
'Till Tyre confesses her exhausted store,
Than⁺ on her coast the Murex is no more ;
'Till from the Parian Isle, and Libia's coast,
The Mountains grieve their hopes of marble lost ;
And India's Woods return their just complaint,
Their brood decay'd, and want of Elephant.*

*My full design with vast expence atchiev'd,
I came, beheld, admir'd, reflected, griev'd.
I chid the folly of my thoughtless haste :
For, the work perfected, the joy was past.*

*To my new courts sad Thought did still repair ;
And round my gilded roofs hung how'ring Care.
In vain on silken beds I sought repose ;
And restless oft from purple couches rose ;
Vexatious Thought still found my flying mind
Nor bound by limits, nor to place confin'd ;*

Haunted

Excisa, auratum decorat nunc sculpta lacunar,
Plorat et everfos Lebanon viduatus honores.

Mille hìc Artifices certant expromere vires,
Splendida ut exurgant miracula Turris Eburnæ.
Mille operi instantes exercent pensa Ministræ,
Ut Torus ardenti contextus fulgeat ostro,
Rideat et pictis decorata tapetibus Aula ;
Donec jam exhaustas queritur Tyros indiga gazas,
Et frustra petitur nativo in littore Murex ;
Donec jam socias Libya et Paros orba querelas
Flebilitèr miscent, dùm spes perit irrita sæc'li,
Et Juga marmoreos cessant producere fætus ;
Tristiaque emittunt Indorum murmura Sylvæ,
Amissamque dolent sobolem, cæsosque Elephantas.

Cumque opus et sudor, sumptusque exegerat ingens,
Adveniens visu obstupui, reputansque dolebam.
Stultitiam increpui, festinatosque labores ;
Namque habuere parem cum cæpto gaudia finem.

Insequitur vetus, atque novam Dolor obsidet aulam,
Auratique volat circum laquearia tecti ;
Necquicquam invitant bombycina strata soporem ;
Exilii quoties farrano insomnis ab ostro !
Prensavit vaga Cura animum, comes atra, fugacem,
Omnia pervolitans latè loca, limite nullo
Contenta ; hæc somnos turbabat flebilis Umbra,
Solis et ad nitidos non unquam evanuit ortus ;

Haunted my nights, and terrify'd my days ;
Stalk'd thro' my gardens, and pursu'd my ways,
Nor shut from artful bow'r, nor lost in winding maze.

Yet take thy bent, my Soul ; another sense
Indulge ; add Music to Magnificence :
Essay, if harmony may grief controul ;
Or pow'r of sound prevail upon the soul.
Often our Seers and Poets have confess'd,
That Music's force can tame the furious beast ;
Can make the Wolf, or foaming Boar restrain
His rage ; the Lion drop his crested main,
Attentive to the song ; the Lynx forget
His wrath to man, and lick the Minstrel's feet.
Are we, alas ! less savage yet than these ;
Else Music sure may human cares appease.

I spake my purpose ; and the chearful Choir
Parted their shares of Harmony : the Lyre
Soften'd the Timbrel's noise : the Trumpet's sound
Provok'd the Dorian Flute (both sweeter found
When mix'd :) the Fife the Viol's notes refin'd,
And ev'ry strength with ev'ry grace was join'd.

Each

Me veniente die, me decedente premebat:
 Nostrum iter infectata, ruit grassata per hortos,
 Nec viridi seclusa domo, arboreoque recessu,
 ✓ Nec labyrinthæas inter decepta latebras.

Eja novas, Anima ægra, dapes, nova gaudia quæras,
 Magnificis Melicos, age, sumptibus adde Lepores,
 Omnis et ex Oculis dulcedo migret ad Aures:
 Experiare, utrùm curas compescere nôrint,
 Sollicitisque adhibere animis medicamina, Cantus.
 Sæpe etenim suavi Vates cecinere camænâ,
 Et veteres dixere Sophi, mirabile plectri
 Eloquium domuisse Feras, rabiemque Luporum;
 Et spumantis Apri delenivisse furores:
 Quin implacati juba luxuriosa Leonis
 Procubuit mollita sono: trucis immemor iræ
 Lynx prolapsa dedit Citharædi basia plantæ.
 Mollior an nobis pertentat pectora sensus?
 Tum certè humanos vis musica leniet æstus,
 Et medici curas pellent miracula plectri.

Edixi; exultans animis Chorus ilicèt omnis
 Partitur melos, et Præludia Musica tentat.
 Mitigat austeros Sistræ Lyra blanda sonores:
 Classica conspirant, et Dorica Tibia; mistis
 Dulcior his quoniam sonus, ac discordia concors.
 Emollit Lituus Citharam, et nimis aspera levat,
 Et coeunt vis omnis, et omnis gratia cantûs.

*Each morn they wak'd me with a sprightly lay :
 Of opening Heav'n they sung, and gladsome Day.
 Each evening their repeated skill express'd
 Scenes of repose, and images of rest :
 Yet still in vain : for Music gather'd thought :
 But how unequal the effects it brought !
 The soft Ideas of the chearful note,
 Lightly receiv'd, were easily forgot ;
 The solemn violence of the graver sound
 Knew to strike deep, and leave a lasting wound.*

*And now reflecting, I with grief descry
 The sickly Lust of the fantastic Eye ;
 How the weak organ is with seeing cloy'd,
 Flying ere Night, what it at Noon enjoy'd.
 And now (unhappy search of thought !) I found
 The fickle Ear soon glutted with the sound,
 Condemn'd eternal Changes to pursue,
 Tir'd with the last, and eager of the new.*

*I bad the Virgins and the Youth advance,
 To temper Music with the sprightly Dance.
 In vain ! too low the mimic-motions seem :*

What

Matutinum alacri ruperunt carmine somnum
 In numeris patuit fulgentis regia Cæli,
 Solque oriens veneres, et lucida tela retexit.
 Hesperus ut nocti splendorem induxit opacæ,
 Musa lyræ solers placidæ simulachra quietis
 Artifici cantu, somnique imitamina lufit.
 Necquicquam! curæ medio in modulamine surgunt,
 Quæque Aurem delenit, abest a Mente voluptas:
 Quod tulit, eripuit subito melica aura, levamen.
 Festivi Umbra soni, lætique jocosa canoris
 Excepta heu! levitèr, levitèr quoque fugit Imago.
 At gravis, austeræque potens violentia Musæ
 Altum animo impressit stimulum, et durabile vulnus.

Jam reputans Luxum effrænem petulantis Ocelli,
 Deliciasque breves, et lubrica gaudia ploro.
 Jam defessa patet fatiarier organa visu,
 Vespere dum primo fugiunt, quæ luce petebant.
 Senti etiam, (Ah miserum scrutantem talia!) mollen
 Mellifluo Auriculam saturatam ægrefcere cantu:
 Æternas damnata Vices perferre canoris,
 Usque novis intenta, sonos exosa priores,
 In labyrinthæo concentu implexa fatiscit.

Continuò Pucros jussi, inuptasque Puellas
 Festivas Melico Choreas sociare Lepori.
 Necquicquam! insoliti lascivia mimica gestûs,
 Crebraque mobilitas, levia et ludicra videntur;

Conci-

*What takes our heart, must merit our esteem.
Nature, I thought, perform'd too mean a part,
Forming her movements to the rules of Art;
And vex'd I found, that the Musician's hand
Had o'er the Dancer's mind too great Command.*

*I drank; I lik'd it not: 'twas rage; 'twas noise;
An airy scene of transitory joys.*

*In vain I trusted, that the flowing Bowl
Would banish sorrow, and enlarge the soul.
To the late revel, and protracted feast
Wild dreams succeeded, and disorder'd rest;
And as at dawn of morn fair Reason's light
Broke thro' the fumes and phantoms of the night;
What had been said, I ask'd my soul, what done;
How flow'd our mirth, and whence the source begun?
Perhaps the jest that charm'd the sprightly croud,
And made the jovial table laugh so loud,
To some false notion ow'd its poor pretence,
To an ambiguous word's perverted sense,
To a wild sonnet, or a wanton air,
Offence and torture to the sober ear.
Perhaps, alas! the pleasing stream was brought
From this man's error, from another's fault;*

From

Conciliandus Amor priùs, ac fastidia nostris
Ex animis vellenda, capi quàm pectora possint.
Naturam partes dolui tractare secundas,
Artis ad arbitrium motus componere iussam,
Et dolui duro Harmonicæ subiecta teneri
Imperio Dextræ, saltantis Corda catervæ.

Vina bibi, nec grata bibi; Furor indè Tumultusque ;
Et simul exhausto fugientia gaudia poc'lo.
Speravi incassum, quòd pleno flumine Crater
Exundans, curam elueret, sævosque dolores,
Ac benè porrigeret contractæ seria mentis.
Sero etenim cyatho, ac productæ in lumina cænæ
Successit turbata quies, simulachraque somni
Tristia : cumque suos aurora retexerat ortus,
Et noctis discussæ umbræ, ac lux reddita menti ;
Quid factum, dictumve fuit, cum corde putabam,
Unde voluptatis nostræ profluxit origo.
Forfitan ille jocus, qui turbæ cepit ovantis
Pectora, et elicuit plausum, risusque solutos,
Vilia de falso conceptu exordia duxit,
Vocis ab ambiguo tortæ crudeliter usu ;
Aut dedit huic ortus spurci lascivia cantûs,
Quæ violat castas, et acerbum vulnerat aures :
Forfitan heu ! dulci manabant gaudia rivo,
Quorum fons vitium fuit illius, illius error,

Quêis

*From topics which Good-nature would forget,
And Prudence mention with the last regret.*

*Add yet unnumber'd ills, that lie unseen
In the pernicious draught; the word obscene,
Or harsh, which once lanc'd must ever fly
Irrevocable; the too prompt reply,
Seed of severe distrust, and fierce debate;
What we should shun, and what we ought to hate.*

*Add too the blood impoverish'd, and the course
Of Health suppress'd, by Wine's continu'd force.*

*Unhappy Man! whom sorrow thus and rage
To diff'rent ills alternately engage.
Who drinks, alas! but to forget; nor sees,
That melancholy Sloth, severe Disease,
Mem'ry confus'd, and interrupted Thought,
Death's harbingers, lie latent in the draught:
And in the flow'rs, that wreath the sparkling Bowl,
Fell Adders hiss, and pois'nous Serpents roll.*

Remains

Quêis amat optatam prætexere Candidus umbram,
Et Sapiens meminisse horret, luctuque refugit.

His super accedit series immensa malorum,
Quæ miseros fallunt, haustusque sequuntur amaros:
Hic immunda latent, ignominiosaque dicta,
Quæque emissâ semel volat irrevocabilis, auri
Vox durum morosa sonans; nimis acre, citumque
Responsum, unde ferox stirpem traxere nefandam
Suspicio, sævisque minax discordia verbis;
Quæque petita nocent, et quæ fugisse decorum est.

Sanguis hebet, frigentque effætæ in corpore vires;
Alma salus etiàm cursus oblita priores
Degenerat, nimioque meri corrumpitur usu.

O nimium miseros Homines, sua si mala nôrint!
Quos agit alternis dolor et dementia cæcos,
In pestesque rapit varias, perque aspera versat.
Securos latices, et longa obliviam potant;
Scilicet ignorant inamænum ignobilis Otii
Torporem, in memori confusas pectore rerum
Effigies, sævoque timendos agmine Morbos,
Conceptus interruptos, titubantia Verba,
Nuntia venturæ Mortis, latitare sub haustu,
Tristiaque in mediis posuisse cubilia poc'lis:
Inter et amplexas lætum Cratera corollas,
(Usque adeo est aliquid, quod in ipsis floribus angat)
Volvi Hydros, Colubrosque tumescere sibila colla.

*Remains there ought untry'd, that may remove
Sickness of mind, and heal the bosom?— Love,
Love yet remains : indulge his genial fire,
Cherish fair Hope, solicit young Desire,
And boldly bid thy anxious soul explore
This last great remedy's mysterious pow'r.*

*Why therefore hesitates my doubtful breast?
Why ceases it one moment to be blest;
Fly swift, my Friends ; my Servants, fly ; employ
Your instant pains to bring your Master joy.
Let all my Wives and Concubines be dress'd :
Let them to-night attend the Royal Feast ;
All Israel's Beauty, all the foreign Fair,
The gifts of Princes, or the spoils of War :
Before their Monarch they shall singly pass,
And the most worthy shall obtain the grace.*

*I said : the Feast was serv'd : the Bowl was crown'd ;
To the King's pleasure went the mirthful round :
The Women came : as custom wills, they pass :
On One (O that distinguish'd One!) I cast
The fav'rite glance : O ! yet my mind retains
That fond beginning of my infant pains.*

Mature

Intentatum aliquid restat, quod leniat ægrum
Pectus, et accedat nostro medicina dolori?
Restat Amor: lætus genialem pascit Calorem,
Spesque fove teneras, ac molle Cupidinis Oestrum
Sollicita, mentemque jube, quæ fluctuat æstu
Curarum, explorare novi medicaminis usum.

Cur igitur dubio jactatur turbine pectus?
Cur trahit usque moras, ac felix esse recusat?
Vos Socii properate, simul properate Ministri,
Quærite Deliciasque novas, Luxumque recentem,
Et Dominum vestro juvet emptæ labore Voluptas.
Conjux ornatus, et Pellex induat omnis,
Regiaque hæc hilares celebrent Convivia nocte;
Quas habet Israël veneres, peregrinaque tellus,
Bellorum spolia, aut magnorum munera Regum.
Ordine quæque suo sub Principis ora verendi
Prodeat, exortemque ferat dignissima palmam.

Dixi; epulas mensæ apponunt, cratera coronant,
Lætitiæque vovens Regi scyphus actus in orbem
Festivum redit, atque hilari fremit Aula tumultu.
Continuò Muliebris adest de more vetusto,
Inceditque Cohors: visu perculsus in Unam,
Egregiam ante alias Unam, jaculabar amorem.
Multa animo heu! Nymphæ virtus, multusque recurvat
Oris honos, et adhuc teneræ primordia flammæ
Agnosco, et nostri cunabula sæva doloris.

*Mature the Virgin was of Egypt's race :
 Grace shap'd her limbs ; and Beauty deck'd her face :
 Easy her motion seem'd, serene her air :
 Full, tho' unzon'd, her bosom rose : her hair
 Unty'd, and ignorant of artful aid,
 Adown her shoulders loosely lay display'd ;
 And in the jetty curls ten thousand Cupids play'd.*

*Fix'd on her charms, and pleas'd that I could love,
 Aid me my Friends, contribute to improve
 Your Monarch's blifs, I said ; fresh Roses bring
 To strow my Bed ; 'till the improv'ris'd Spring
 Confess her want ; around my am'rous head
 Be dropping Myrrhe, and liquid Amber shed,
 'Till Arab has no more. From the soft Lyre,
 Sweet Flute, and ten-string'd instrument, require
 Sounds of delight : and thou, fair Nymph, draw nigh ;*

Thou

Jam matura Viro, jam plenis nubilis annis,
Ægypti sese Virgo de gente ferebat:
Fingebant artus Charites, Venus ora polibat.
Ambiit hanc furtim, quoquò vestigia flexit,
Mollis honor, placidosque secuta est Gratia gestus.
Non tereti strophio turgentes vineta papillas,
Exeruit: nec pexa comam est, religatave nodis,
Quæ propriis pollens opibus, nihil artis egena,
Ex humeris, nitidoque undavit amabilè collo:
Crinibus intortum nigris lasciviit Agmen
Aligerum, cirrisque Cupido sub omnibus hæsit.

Dum stupui, obtutuque hæsi defixus in uno,
Dumque puellaris formæ mirabar honores,
Intùs ovans, quòd Amoris erat concessa facultas,
Auxilium præsens, dilecti, afferte, Sodales,
Addite deliciis nostris, ac gaudia Regis
Provehite in melius, dixi; date Lilia plenis,
Pubentesque Rosas calathis, et quicquid Odorum
Halat; agris desint sua Florea sæcula, noster
v Dum crescit Torus, et collecto Vere superbit.
Myrrha caput stillans, et Succinus irriget Imber,
Aptaque Amatori fudent Opobalsama crines,
Donec plura negant Arabum felicia regna.
Elicite imbelli modulamina dulcia Plectro,
Jucundumque melos; doctique laceffite pulsu
Pollicis instrumenta decem resonantia chordis:
Tuque etiam accedas propiùs, pulcherrima Virgo,
Tu,

*Thou, in whose graceful form, and potent eye
 Thy Master's joy long sought at length is found;
 And as thy brow, let my desires be crown'd;
 O fav'rite Virgin, that hast warm'd the breast,
 Whose sov'reign dictates subjugate the East!*

*I said; and sudden from the golden throne
 With a submissive step I hasted down.*

*The glowing garland from my hair I took,
 Love in my heart, obedience in my look;
 Prepar'd to place it on her comely head:
 O fav'rite Virgin! (yet again I said)
 Receive the honors destin'd to thy brow;
 And O above thy fellows happy Thou!*

Their duty must thy sov'reign word obey.

Rise up, my Love; my fair one, come away.

*What pang, alas! what ecstasy of smart
 Tore up my senses, and transfix'd my heart;
 When she with modest scorn the Wreath return'd,
 Reclin'd her beauteous neck, and inward mourn'd?*

*Forc'd by my pride, I my concern suppress'd,
 Pretended drowsiness, and wish of rest;
 And sullen I forsook th' imperfect feast:*

Ordering

Tu, cujus nitido in vultu, formâque decenti,
v Cujus et in rutilis, quos fulgur obarmat, ocellis,
Inventa est domini, longùm quæfita, Voluptas :
Ipse meis votis, et tu potiare coronâ :
O chara ante alias Virgo, quæ sub juga victum
Mifisti, latè deviçto Oriente tyrannum !

Talia dicta dedi, ac folio festinus ab aurêo
Exilii, vultumque ferens, gressusque precantis.
Eripui Ipse meis ardentia ferta capillis,
(Obsequium aspectus gessit, cor intus amorem)
Illius et capiti Gemmatum Insigne decoro
Impositurus eram : rursusque hæc ore locutus,
O chara ante alias Virgo, cape præmia fronti
Debita, et O fociis salve prælata Puellis !
Illæ omnes, studiosa cohors, tua iussâ sequentur.
Eripe te, formosa, moræ, mea, ferge, Voluptas.

Quam sævus dolor heu ! quam non tolerabilis angor
Concussit labefactum animum, perque ossa cucurrit ;
Respuit oblatae cùm munera Virgo Corollæ
Sævitiâ facili, et vultu indignata modesto
Interius doluit, tereti cervice reflexâ ?

Indecorem averfata superbia nostra repulsam
Introrsum curas premere altâ mente coegit :
Languidus expetii simulato corde soporem,
Atque epulas imperfectas, et plena reliqui
Pocula discedens, media inter gaudia tristis :

Semi-

*Ordering the Eunuchs, to whose proper care
Our Eastern grandeur gives th' imprison'd Fair,
To lead her forth to a distinguish'd bow'r,
And bid her dress the bed, and wait the hour.*

*Restless I follow'd this obdurate Maid
(Swift are the steps that Love and Anger tread)
Approach'd her person, courted her embrace,
Renew'd my flame, repeated my disgrace:
By turns put on the Suppliant, and the Lord:
Threaten'd this moment, and the next implor'd;
Offer'd again the unaccepted Wreath,
And choice of happy Love, or instant Death.*

*Averse to all her am'rous King desir'd,
Far as she might, she decently retir'd:
And darting scorn, and sorrow from her eyes,
What means, said she, King Solomon the Wise?*

*This wretched Body trembles at your Pow'r:
Thus far could Fortune: but she can no more.
Free to her self my potent Mind remains;
Nor fears the Victor's Rage, nor feels his Chains.*

*'Tis said, that thou canst plausibly dispute,
Supreme of Seers, of Angel, Man, and Brute;*

Canst

Semiviros jussi, quorum, sic poscit Eoa
Majestas, servat tutela innoxia Nymphas,
Arboreæ exortes educere sedis in umbras,
Lectum ubi construeret, tempusque maneret amicum.
Irrequieto intùs versante cupidine pectus,
Difficilis duræque comes vestigia pressi
Virginis; (usque adeò cursus Amor Iraque nostros
Præcipitare solent, et plantis addere pennas)
Accessi propior coràm, amplexusque petivi;
Et repetitus Amor, fuit et repetita repulsæ
Sæpè mihi labes: in formas cereus omnes,
Supplicis inque vices indutus, et ora Tyranni,
Nunc terrere Minis, Prece nunc mollire parabam:
Serta iterùm rejecta tuli, jussique beatæ
Aut victam Flammæ, aut certæ succumbere Morti.

At non Illa preces tractabilis audiit ullas,
Sed quantùm potuit, passu regressa decenti est:
Eque oculis mixtum luctu jaculata furorem,
Quid Sapientis, ait, vult hæc Infania Regis?

Te Dominum infelix agnoscit Corpus, et horret;
Tantum Fortunæ licuit: sed non datur ultra.
Arrogat imperium sibi Mens, ac libera restat,
Victorisque minas, et inania vincula temnit.

Tu potes occultos rerum penetrare recessus,
Divorumque super naturâ, Hominisque Feræque
Disserere, argutus Sophiæ, et non sordidus Auctor.

*Canst plead with subtil wit and fair discourse,
 Of Passion's folly, and of Reason's force.
 That to the Tribes attentive Thou canst show,
 Whence their misfortunes, or their blessings flow :
 That Thou in Science, as in Pow'r art great ;
 And Truth and Honour on thy Edicts wait.
 Where is that Knowledge now, that Regal Thought,
 With just advice, and timely counsel fraught ?
 Where now, O Judge of Israel, does it rove ?—
 What in one moment dost thou offer ? Love—
 Love ? why 'tis Joy or Sorrow, Peace or Strife ?
 'Tis all the Color of remaining life :
 And Human Mis'ry must begin or end,
 As He becomes a Tyrant, or a Friend.
 Would David's Son, religious, just, and grave,
 To the first bride-bed of the world receive
 A Foreigner, a Heathen, and a Slave ?
 Or grant, thy passion has these names destroy'd ;
 That Love, like Death, makes all distinction void ;*

Yet

Tu potes, ut perhibent, miranti ostendere Turbæ,
Indole subtili instructus, pulchrâque loquelâ,
In quantum Affectus, animique effræna Cupido
Desipiant, quantum sapiat Rationis acumen.
Attentas Te posse Tribus it fama docere,
Undè Boni dulcedo , Malive exurgat amaror.
Nec Te Majestas, quantùm Sapientia, clarat ;
Et Tua castus Honor, Verumque Edicta sequuntur.
Quò nunc illa abiit Sapientia ? provida Regis
Quò sanis adeò, ac maturis prædita Corda
Consiliis ? ubi nunc, Judex Solymæ, vagantur ?
Quod mihi nunc offers properanter munus ? Amorem ?
Siccine mutatus Solomon inservit Amori ?
Quid sit Amor, quæris ? Dolor est, aut grata Voluptas,
Aut cum Pace Quies, aut Nox cum lite Diesque ;
Hinc et vita trahit, superest quæcunque, Colorem.
Principium Humanæ sumant, finemve necesse est
Ærumnæ, infesti hic sævit si more Tyranni,
Aut si Fautor adest, ac mitia pectora gestat.
Siccine Davidides, triplici quem insignit honore
Et pietas, et prisca fides, mentisque decorum
Pondus, in amplexum Peregrinæ Virginis iret,
Et Famulæ conjux, et Nymphæ Monstra colentis,
Insignem triplici macularet crimine Lectum ?
Nomina, cede etiam, quòd Amanti hæc cassâ putentur,
Et quòd Amor, Mortis ritu, discrimina tollat :
Dum tamen in pectus tibi dura hic efferus Hostis

*Yet in his empire o'er thy abject breast,
His flames and torments only are exprest :
His Rage can in my Smiles alone relent ;
And all his Joys solicit my Consent.*

*Soft Love, spontaneous Tree, its parted root
Must from two Hearts with equal vigour shoot :
Whilst each delighted, and delighting, gives
The pleasing ecstasy, which each receives :
Cherish'd with Hope, and fed with Joy it grows :
Its chearful buds their opening bloom disclose ;
And round the happy soil diffusive Odor flows. }
If angry Fate that mutual care denies ; }
The fading Plant bewails its due supplies : }
Wild with Despair, or sick with Grief, it dies. }*

*By force Beasts act, and are by force restrain'd :
The Human Mind by gentle means is gain'd.
Thy useless strength, mistaken King, employ :
Sated with rage, and ignorant of joy,
Thou shalt not gain what I deny to yield ;
Nor reap the Harvest, tho' thou spoil'st the Field.*

Know,

Imperia exercet, sævâque Tyrannide ludit,
Per flammâs solùm, tormentaue, Numen Amoris
Agnoscis, viresque, expertus tela, tremiscis.
In Nostro solùm, dum ridet amabilè, Vultu
Mollefcit Rabies, ftimulique hebetantur acuti;
Omniaue e Nostro pendent huic Gaudia Nutu.

Arbor mollis, Amor, nullo cogente sub auras
Sponte fuâ erigitur, gemino quin Corde neceffe est
Partitâ exiliat radice, ac viribus æquis:
Delectetque viciffim, et delectetur Utrumque,
Et dulces animi motus, quos Utraue præbent,
Utraue percipiant, et amico fœdere crefcant.
Spes foveat hanc, almofque miniftrant Gaudia fuccos:
Hinc trudit gemmas, et frondes explicat omnes;
Et latè Ambrofii circum jactantur Odores.
Mutua fin crudele negârit pabula Fatum,
Subfidio viduata fuo Planta arida marcet:
Et vel mentis inops, moritur, vel victa dolore.

Vis regit ingenium Bruti, ac vis fola coeracet:
Blanditias, mollesque aditus Humana refofcunt,
Nec nifi tormento vincuntur Pectora leni.
Infelix errore tuo, ac fpe captus inani
Effundas rabiem, Solomon, et inutile robur:
Irarum fatur heu! blandique ignarus Amoris,
Quod prece vique obfeffa nego, non victor habebis;
Nec, fpolies licèt Arva, optatâ Meffe fruêris.

Agnoscas.

*Know, Solomon, thy poor extent of sway;
 Contract thy brow, and Israel shall obey:
 But wilful Love thou must with Smiles appease;
 Approach his awful throne by just degrees;
 And if thou wouldst be happy, learn to please.*

*Not that those arts can here successful prove:
 For I am destin'd to another's love.
 Beyond the cruel bounds of thy Command,
 To my dear Equal, in my native land,
 My plighted vow I gave: I his receiv'd:
 Each swore with truth: with pleasure each believ'd.
 The mutual contract was to Heav'n convey'd:
 In equal scales the busy Angels weigh'd
 Its solemn force, and clap'd their wings, and spread
 The lasting Roll, recording what We said.*

*Now in my heart behold thy poinard stain'd:
 Take the sad life which I have long disdain'd:
 End, in a dying Virgin's wretched fate,
 Thy ill-starr'd Passion, and My stedfast Hate.
 For long as blood informs these circling veins;
 Or fleeting breath its latest pow'r retains;*

Hear

Agnoscas angusta tui Pomæria Regni,
Adde Supercilio nubem, parebit et omnis
Ifræel: at Amor, cui stat pro lege voluntas,
Fronte tibi est placidâ, ac Rifu pacandus amico;
Illius ad solium vultu passuque modesto
Lenitè arrepas; ac si cupis esse beatus,
Suadelam ediscas mellitam, artemque placendi.

Nil tamen hîc poterunt pollens suadela, vel artes:
Namque Ego sum pridem Alterius devota cubili.
Imperii fines ultra, tuaque effera Rura,
Compare cum sponso Patriæ in felicibus arvis
Mutua pacta fides, et mutua dextra coibat:
Juravit verum, atque lubens credebat Uterque.
Vota alterna Deum ventus referebat ad aures:
Lancibus Ætherii librârunt pondus in æquis
Indigenæ, et lætùm plausere strepentibus alis;
Dumque manu latè Sacrum explicuere Volumen,
Fœdera Perpetuis mandârunt mutua Fastis.

In Mea nunc cernas immersum Pectora ferrum;
Spumantemque cruore ensẽ, collapsaque membra;
Quin animam eripias tristem, quam faucia curis
Contempsi dudum; ac miserandâ in morte Puellæ,
Lævus Amor tuus, et vivax mea concidat Ira.
Namque Hæ vitali saliant dum sanguine Venæ,
Extremusve ægros dum Spiritus hos regit artus;

Ægypti:

*Hear me to Egypt's vengeful Gods declare,
Hate is my part : be thine, O King, Despair.*

*Now strike, she said, and open'd bare her breast ;
Stand it in Judah's Chronicles confess,
That David's Son, by impious passion mov'd,
Smote a She-slave, and murder'd what he lov'd.*

*Asham'd, confus'd, I started from the bed ;
And to my Soul yet uncollected said :
Into thy self, fond Solomon, return ;
Reflect again, and thou again shalt mourn.—
When I through number'd years have Pleasure sought ;
And in vain Hope the wanton Phantom caught ;
To mock my sense, and mortify my pride,
'Tis in another's pow'r, and is deny'd :
Am I a King, great Heav'n ! does Life or Death
Hang on the wrath, or mercy of my Breath ;
While kneeling I my Servant's smiles implore ;
And One mad Dam'sel dares dispute my Pow'r ?*

*To ravish her ! that thought was soon depress'd,
Which must debase the Monarch to the Beast.
To send her back ! O whither, and to whom ?
To Lands where Solomon must never come ;*

Ægypti Ultores Divos in vota vocantem
Exaudi, et Nemefi fundentem hæc verba severæ;
Usque Odiffe meum est; Tibi desperare superfit!

Nunc ferias, ait, ac pectus nudavit ad ictum;
In Judæ vigeat Scelus indelebile Fastis;
Posteritas legat, ut turpi cor percitus irâ
Davidides Famulam immiti percusserit ense,
Crudelisque Procus Nympham jugulârit amatam.

Turbidus introrsum, perfusus et ora pudore,
Protinus invisio eripui mea membra Cubili;
Atque Animo hæc dixi turbato, ægrèque recepto;
In te descendas, Solomon infane; quid ultrâ
Quæris? quin iterum reputes, iterumque dolebis.
Cum jam Ego quæfivi per tædia temporis Unam
Longa Voluptatem, et jam spe fallente Procacem
Præsumpsi, placidâ delusus Imagine, Prædam;
Ut Fastum contundat, et ægrum eludat Amorem,
Possidet hanc, dulcesque negat mihi Fæmina fructus.
Rex Ego sum, Superi! vocem officiosa sequuntur
Fata meam, pendentque meo Mortalia nutu;
Dum veneror Supplex curvato poplite Servam,
Contemnitque meas Virgo temeraria Vires?

Vimne inferre velim? hoc subito de pectore cessit
Consilium, in Mentem quod Regia Corda Ferinam
Turpiter indueret: patrias dimittere ad oras?
Quonam iret, Cui missa, Animæ pars altera Nostræ?
Ad Terras, Solomoni aditus ubi Fata negârunt;

*To that Insulting Rival's happy arms,
For whom, disdaining Me, She keeps her charms.*

*Fantastic Tyrant of the am'rous Heart ;
How hard Thy Yoke! how cruel is Thy Dart!
Those 'scape thy anger, who refuse thy sway ;
And those are punish'd most, who most obey.
See Judah's King revere thy greater Pow'r:
What canst thou covet, or how triumph more?
Why then, O Love, with an obdurate ear
Does this proud Nymph reject a Monarch's pray'r?
Why to some simple Shepherd does she run,
From the fond arms of David's fav'rite Son?
Why flies she from the glories of a Court,
Where wealth and pleasure may thy reign support,
To some poor cottage on the mountain's brow,
Now bleak with winds, and cover'd now with snow:
Where pinching Want must curb her warm Desires,
And Household Cares suppress thy genial Fires?*

Æmuli in amplexus iret petulantis, honores
Cui Formæ egregios, Me dedignata, reservat.

Effere, et O Solâ constans levitate, Cupido,
Qui sævo heû nimium ludo distringis Amantes!
Quam non molle Jugum! quam non innoxia Tela!
Indociles tua jussâ pati, et submittere duro
Colla Jugo, fugiunt Iram, ultricesque Sagittas,
Dive, tuas; at Quisque magis quo paret Amator,
Torquetur magis, et pænâ graviore laborat.
Aspice, ut agnoscat vires, majoraque Sceptris
Sceptra suis, Judæ pollens ditione Tyrannus.
Quid cupias majus, majoresve undè Triumphos
Victor ages? cur ergò Superba hæc excipit aure
Surdâ Virgo preces, et Regem spernit Amantem?
Defugiens Charæ cur Davidis oscula Prolis,
Nescio quem properat Pastorem amplectier ulnis,
Qui, quas pascit, Oves hebeti fòrs Indole vincit?
Cur Aulæ eximium decus, ac fulgentia linquit
Atria? ubi imperium tibi sustentare, Cupido,
Divitiæ possint, et Luxuriosa Voluptas:
Cur habitare Casam pendentem in Vertice Montis
Stramineam mavult, cunctis modò pervia ventis
Quæ friget, canis nunc horret operta pruinis;
Æstum animi in duris urgens ubi rebus Egestas
Compescet, frigusque, et pensâ operosa Maritæ
Restinguent Tædam, atque tuos, Amor alme, Calores?

*Too aptly the afflicted Heathens prove
 The force, while they erect the shrines of Love.
 His mystic form the Artizans of Greece
 In wounded stone, or molten gold express :
 And Cyprus to his Godhead pays her vow :
 Fast in his hand the Idol holds his Bow :
 A Quiver by his side sustains a store
 Of pointed Darts ; sad emblems of his pow'r :
 A pair of Wings he has, which he extends
 Now to be gone ; which now again he bends
 Prone to return, as best may serve his wanton ends.
 Entirely thus I find the Fiend pourtray'd,
 Since first, alas ! I saw the beauteous Maid :
 I felt him strike ; and now I see him fly :
 Curs'd Daemon ! O ! for ever broken lie
 Those fatal shafts, by which I inward bleed !
 O ! can my wishes yet o'ertake thy speed !
 Tir'd may'st thou pant, and hang thy flagging wing ;
 Except thou turn'st thy course, resolv'd to bring
 The Dam'sel back, and save the love-sick King.*

*My soul thus struggling in the fatal Net,
 Unable to enjoy, or to forget ;
 I reason'd much, alas ! but more I lov'd ;*

Sent

Ethnica Gens nimis apta Dei per signa fatetur
Vim sibi funestam, dum Fana educit Amori.
Mystica Graiorum Manus ingeniosa Fabrorum
Effingens simulachra, infligit Vulnera Saxo,
Aut sævum excudit liquefacto Numen in Auro.
Supplicibus Votis, et Thure hunc Cyprus adorat :
Arcum Dextra tenet : Lateri lethalis adhæret
Corytos, Jaculis horrendum fætus acutis,
Mæsta Potestatis, durique Insignia Regni :
Pennarum Duplex humeris innectitur Ordo,
Quas nunc extendit properans discedere, quas nunc
Contrahit in reditum pronus, mutabile semper
Mentis ad arbitrium, utque procax Lascivia suadet.
Sic nimis heu ! verè depictum Dæmona novi,
Ex quo Pulchra meos Virgo præstrinxit ocellos.
Sensi ictum, nunc cerno fugam : Tibi Spicula, Alastor,
Æternum jaceant lethalia fracta, medullam
Quæ mihi trajecere, interno tincta cruore !
O possuntne tuos mea Vota æquare volatus !
Torpida deficiat tibi Penna, et fessus anheles ;
Nî cursum properè flectas, Nymphamque reducas,
Et Regi Medicus sis idem, ut Vulneris Auctor.

Dumque Anima in laqueo sic colluctata laborat
Fatali, nec posse frui, aut ex corde Puellam
Oblito delere datur ; cum mente putabam
Seriùs heu ! multum tacitâ, at magis æger amavi ;

Et

*Sent and recall'd , ordain'd and disapprov'd :
'Till hopeleſs plung'd in an abyſs of grief,
I from Neceſſity receiv'd relief :
Time gently aided to aſſwage my pain ;
And Wiſdom took once more the ſlacken'd rein.*

*But O how ſhort my interval of woe !
Our Grievs how ſwift ; our Remedies how ſlow !
Another Nymph (for ſo did Heav'n ordain,
To change the manner, but renew the pain)
Another Nymph, amongſt the many Fair,
That made my ſofter hours their ſolemn care,
Before the reſt affected ſtill to ſtand ;
And watch'd my eye, preventing my command.
Abra, She ſo was call'd, did ſoonest haſt
To grace my preſence ; Abra went the laſt :
Abra was ready ere I call'd her name ;
And tho' I call'd another, Abra came.*

*Her Equals firſt obſerv'd her growing zeal ;
And laughing gloſs'd, that Abra ſerv'd ſo well.
To Me her actions did unbeeded die,
Or were remark'd but with a common eye ;
'Till more appriz'd of what the Rumour ſaid,*

More

Et mihi, et revocavi amens, jussi, atque vetavi :
Donec jam Curarum exspes submersus in undis,
Accepi tandèm miserandâ a Sorte levamen.
Temporis hora meos lenibat fera dolores,
Et laxas iterùm Sapientia fumpfit habenas.

Heu breve solamen, miseros heu parva labores
Excepit Requies ! cursu quam præpete Luctus
Approperant ; pede quam claudo Medicina moratur !
Altera Nympha, (Deo stetit hæc sententia, pænæ
Mutatâ facie curas renovare priores)
Altera Nympha, inter formosas mille Puellas,
Mollia quæ nostræ curabant Tempora Vitæ
Intentis studiosæ animis, operâque fideli,
Stare locis voluit primis, et prima videri
Ante alias, Oculique loquacis signa notavit
Officiosa mei, celer antevenire jubenti.
Abra, (hoc nomen erat Nymphæ,) mihi sponte sub ora
Objecit se prima, novissimaque exiit Abra :
Abra parata fuit, nomen licèt Ipse tacerem ;
Cumque vocarem Aliam, properavit et adfuit Abra.

Gliscens Sedulitas, et dædala cura placendi
Conservas primùm haud latuit ; dedit Abra Cachinno,
Materiamque Jocis, operâ vehemente Minистра.
At male apud memorem stabat me Gratia Facti,
Respexive pigro Spectator lentus ocello ;
Donec plus patulam præbens rumoribus aurem,

Plus

More I observ'd peculiar in the Maid.

*The Sun declin'd had shot his western ray;
When tir'd with business of the solemn day,
I purpos'd to unbend the evening hours,
And banquet private in the Women's bow'rs.
I call'd, before I sat, to wash my hands:
For so the precept of the Law commands.
Love had ordain'd, that it was Abra's turn
To mix the sweets, and minister the urn.*

*With awful homage, and submissive dread
The Maid approach'd, on my declining head
To pour the oils: She trembled as she pour'd;
With an unguarded look she now devour'd
My nearer face: and now recall'd her eye,
And heav'd, and strove to hide a sudden sigh.
And whence, said I, canst thou have dread, or pain?
What can thy imag'ry of sorrow mean?
Secluded from the World, and all its Care,
Hast thou to grieve or joy, to hope or fear?
For sure, I added, sure thy little heart
Ne'er felt Love's anger, or receiv'd his dart.*

*Abash'd she blush'd, and with disorder spoke:
Her rising shame adorn'd the words it broke.*

If

Plùs Nympham attentus, plùs singula facta notavi,
Inque opere Ancillæ plusquam Ancillaria vidi.

Jam Sol Hesperio demerferat Æquore Currus;
Cum jam ego pertæsus curas, et seria Lucis,
Suavitè aufteros statui laxare labores
Vespere, secretaſque Epulas celebrare Catervam
Inter Fæmineam, viridi reclinis in umbrâ.
Afferri manibus lympham juſſi ante, paratâ
Quam menſæ accubui: ſic Leges, Juraque poſcunt.
Abræ blandus Amor mandârat munia, fontes
Ut liquidos daret, ac ſuaves miſceret odores.

Accessit Nympha obſequio pudibunda decenti,
Ut prono redolens Capiti irroraret Olivum:
Irrorans tremuit; nunc caſtum oblita pudorem,
In Me avidos pavit viſus, arſitque tuendo:
Nunc ſuffuſa rubore vagos revocavit ocellos,
Et tacitè eſt conata tumentis in pectore motus,
Ac mœſti premere introrſum Suſpiria Cordis.
Undè tibi, dixi, manat timor, undè dolores?
Quid ſibi Mæroris velit hæc lugubris Imago?
Semota a Mundi rebus, ſejunctaque longè,
Tun' Luçtum nutris, et Gaudia, Spemque, Metumque?
Nam certè, nunquam certè Tibi Pectus, Amoris,
Anguſtum, aut Rabiem ſenſit, Jaculumve recepit.

Erubuit, ſubitoque Animi confuſa tumultu
Singultim hæc dixit: Pulcher Pudor ora loquentis
Ornavit, pondusque dedit, venereſque Loquelæ.

*If the great Master will descend to bear
 The humble series of his Hand-maid's care;
 O! while she tells it, let him not put on
 The look, that awes the Nations from the Throne:
 O! let not Death severe in glory lie
 In the King's frown, and terror of his eye.*

*Mine to obey; thy part is to ordain:
 And tho' to mention, be to suffer pain;
 If the King smiles, whilst I my woe recite;
 If weeping I find favor in his sight;
 Flow fast my tears, full rising his delight.*

*O! witness Earth beneath, and Heav'n above;
 For can I hide it? I am sick of Love:
 If Madness may the name of Passion bear;
 Or Love be call'd, what is indeed Despair.*

*Thou Sov'reign Pow'r, whose secret will controlls
 The inward bent and motion of our Souls!
 Why hast thou plac'd such infinite degrees
 Between the Cause and Cure of my disease?
 The mighty Object of that raging fire,
 In which unpity'd Abra must expire,
 Had he been born some simple Shepherd's heir,
 The lowing herd, or fleecy sheep his care;
 At morn with him I o'er the hills had run,
 Scornful of Winter's frost, and Summer's sun,*

Still

Si potis est animos adeò submittere Princeps,
Ut Famulæ Curis patientem commodet aurem;
Singula dum narrat, procul exulet horrida Frontis
Majestas, Solio Gentes quæ terret ab alto.
Ne Mors in Vultu lateat lugubrè micanti,
Eque oculo Regis vibret intolerabile Fulgur.

Imperitare Tuum; Mihi jussâ capeßere fas est:
Sitque referre licèt, sævos renovare dolores;
Dum refero luctus, si Rex arrideat ore
Pacato; sequiturque meos si Gratia fletus,
Lachryma crebra fluat, fluat Illi plena Voluptas.

Te testor, Tellus, et conscia Sidera Cæli;
Pectus amore calet: Quis condere possit Amorem?
Si Virgo malefana meretur nomen Amantis:
Sive Amor est, nullum sperare in Amore levamen.

O Suprema, Hominum penetrans quæ Corda, Potestas,
Affectus regis, et cæcâ moderaris habenâ!
Infinitum adeò cur distinet Intervallum
Dispositas, Causamque Mei, Morbique Medelam?
Si, mea quæ violens carpit præcordia, flammæ
Nobilis Ille Auctor, flammæ, quâ mœsta recedet
Consumpta in Cineres, heu Nulli flebilis! Abra,
Si modò Pastoris, vel Proles hirta Bubulci,
Aut niveos Ovium fætus, Armentave læta
Curâfflet; Montes ivissẽm mane per altos,
Nil metuens Brumæ furias, Solisque calores,

*Still asking, where he made his flock to rest at noon.
 For him at night, the dear expected Guest,
 I had with hasty joy prepar'd the Feast;
 And from the cottage, o'er the distant plain,
 Sent forth my longing eye to meet the Swain;
 Wav'ring, impatient, toss'd by Hope and Fear;
 'Till He and Joy together should appear;
 And the lov'd Dog declare his Master near.*

*On my declining neck, and open breast,
 I should have lull'd the lovely Youth to rest;
 And from beneath his head, at dawning day,
 With softest care have stoln my arm away;
 To rise, and from the fold release the Sheep,
 Fond of his Flock, indulgent to his Sleep.*

*Or if kind Heav'n propitious to my flame
 (For sure from Heav'n the faithful ardor came)
 Had blest my Life, and deck'd my natal Hour
 With height of Title, and extent of Pow'r:*

Without

Uſque rogans, medium cùm Sol ſuperârat Olympum,
Quâne Pecus requiem, et frigus captaret in Umbrâ.
Hospitis in chari adventum ſub nocte parâſſem
Feſtinas gaudens epulas, et Ruris inempta
Fercula; et anguſti ſpeculata e Culmine Teſti,
Intendiſſem avidos, paſſim omne per æquor, ocellos,
Sicubi Paſtorem viſu deprendere poſſem;
Inter Spemque Metumque incerto mobilis æſtu,
Impatienſque moræ; donec veniente venirent
Illo Deliciæ, et frontem explicitura Voluptas;
Et Canis adventus jam ſignificaret Heriles,
Lenitè attritæ crebro ſinuamine Caudæ.
Infuſum Gremio Juvenem, Colloque retorto
Foviſſem amplexu perpulchrum, invaſerat Artus
Irrigui donec facilis Violentia Somni.
Mollitè et Capiti ſubducere Brachia vellem,
Cùm Cælo tenebras oriens Aurora fugârat;
Eximerem clauſos furgens ut Ovilibus Agnos,
Pulchri ſemper amans Pecoris, Pecoriſque Magiſtri,
Huic faciles Somnos, His Pabula læta miniſtrans.

Aut ſi fortè meo Deus aſpirâſſet Amori;
(Namque erit Ille mihi ſemper Deus, indidit ignem
Qui tam cæleſtem cordi, qui Solis ad inſtar
Flagrat inextinctum, et parili fulgore coruſcat)
Si modò me titulis auctam decorâſſet honeſtis,
Nataleſque meos auguſti Inſignia Sceptri

(Lucinæ

*Without a crime my Passion had aspir'd,
Found the lov'd Prince, and told what I desir'd.*

*Then I had come, preventing Sheba's Queen,
To see the comeliest of the Sons of Men;
To hear the charming Poet's am'rous Song,
And gather honey falling from his Tongue;
To take the fragrant kisses of his Mouth,
Sweeter than breezes of her native South;
Likening his Grace, his Person, and his Mien
To all that Great or Beauteous I had seen.
Serene and bright his Eyes, as solar beams
Reflecting temper'd light from crystal streams;
Ruddy as Gold his Cheek; his Bosom fair
As Silver; the curl'd ringlets of his Hair
Black as the Raven's wing; his Lip more red
Than Eastern coral, or the Scarlet thread;
Even his Teeth, and white like a young Flock
Coeval, newly shorn, from the clear Brook*

Recent,

(Lucinæ favor, et nascendi nobilis ordo)

Ornâssent: crevisset Amor mihi criminis expers;
Tùm molles ad Regem aditus mihi Fata dedissent,
Et fari coràm, dulcemque recludere flammam.

Tunc Ego venissem certans prævertere Shebæ
Reginam, ut veneres indutum mille viderem,
Qui formâ Natos Hominum supereminet omnes.
Ut Lyrici Charitas redolentia carmina Vatis
Dulcisona audirem; ut depascerer aurea dicta,
Mellaque libarem, quæ Lingua Poetica fudit.
Oris ut Ambrosii fragrantia Basia fugens
Exprimerem, suaves superantia Veris odores,
Cinnameamque, oras Shebæ quæ ventilat, auram.
Egregias formæ Veneres, ac frontis honores
Omnibus assimilans, quæ, Pulchra, aut Splendida florent.
Dulcè micant Oculi, ceù lucida tela Diei,
Refractum nitidi jaculantes lumen ab undis
Chrystalli, et modico radiant fulgore fereni;
Interfusa Genas distinguit Purpura, et Auro
Par Rubor; Argenti candentia pectora vincunt
Splendorem; torti per lævia Colla Capilli
Nigrescunt, quales sparsæ per tergora pennæ
Cornicis; plùs Labra rubent, quam tincta colore
Stamina Puniceo, Eoive Corallia Ponti;
Æquali pulchrè Dentes stant ordine, et albi
Grex velut, cui forma eadem est, eademque Juventas,
Quique

*Recent, and blanching on the sunny Rock.
Iv'ry with Saphirs interspers'd, explains
How white his Hands, how blue the manly Veins.
Columns of polish'd Marble firmly set
On golden bases, are his Legs and Feet.
His Stature all Majestic, all Divine,
Straight as the Palmtree, strong as is the Pine.
Saffron and Myrrhe are on his Garments shed :
And everlasting Sweets bloom round his Head.
What utter I? where am I? wretched Maid!
Die, Abra, die : too plainly hast Thou said
Thy soul's desire to meet his high Embrace,
And blessings stamp'd upon thy future Race;
To bid attentive Nations blest thy Womb,
With unborn Monarchs charg'd, and Solomons to come.*

*Here o'er her speech her flowing eyes prevail.
O foolish Maid! and, O unhappy Tale!
My suff'ring heart for ever shall defy
New wounds, and danger from a future eye.
O! yet my tortur'd senses deep retain
The wretched mem'ry of my former pain,*

The

Quique recens tonsum liquido de flumine Vellus
Purum a Sorde refert, et nunc in Rupis aprico
Vertice, Phæbéo fervori obnoxius albet.
Sapphiris velutè mistum violaverit aptè
Si quis Ebur, Manus alba, et cærule Vena colores
Non alios jactant: huic Crura pedesque Columnæ
Stant ut Marmoreæ super Aurea fulcra locatæ.
Nobilis Ore nitet Majestas; Corpore Palmam
Procero, validis et Pinum viribus æquat.
Myrrham, fragrantisque Crocos exspirat Amictus,
Perpetuumque Nemus circa caputhalat Amomi.
Quid loquor? aut ubi sum? quæ me dementia cepit?
Iratis heu! nata Deis, miserabilis Abra!
Quin morere, ut merita es, ferroque averte dolorem:
Heu! claris nimiùm verbis, temeraria Virgo,
Vulgâsti angusto conceptum in pectore Votum;
Te velle in thalamos Tanti conscendere Regis,
Amplexuque frui; feros honor unde Nepotes,
Et derivati decorabit Gloria Regni; :
Ut fortunatam Gens omnis prædicet Alvum,
Scēptrigerâ fætam Sobole, et Solomone futuro.
Hic Lachrymæ impediunt iter udum Vocis obortæ.
O Virgo malefana, infauſtaque Fabula! pectus
Usque meum tædamque novam, et nova Vulnera temnet,
Spiculaque ex oculo fugiet vibrata futuro.
Heu! priscus dolor in confossis sensibus hærens

The dire affront, and my Egyptian chain.

*As time, I said, may happily efface
That cruel image of the King's disgrace;
Imperial Reason shall resume her seat;
And Solomon once fall'n, again be great.
Betray'd by Passion, as subdu'd in War,
We wisely should exert a double care,
Nor ever ought a second time to err.*

This Abra then——

*I saw Her; 'twas Humanity: it gave
Some respite to the sorrows of my Slave.
Her fond excess proclaim'd her passion true;
And generous Pity to that Truth was due.
Well I intreated her, who well deserv'd;
I call'd her often; for she always serv'd.
Use made her Person easy to my sight;*

And

Sævit adhuc ; me Vinc'la etiamnùm Ægyptia vexant,
Et vel adhuc memori manet altè in Mente repôstum
Opprobriumque vetus, spretæque injuria flammæ.

Postera cùm forsan potis est feliciter hora
Sæva adeò delere mei monimenta Pudoris ;
Læta suas Ratio sedes, et fræna resumet,
Et lapsus Solomon iterùm ad fastigia rerum
Ascendet, solitosque sibi deposcet honores.
Cùm semel indignâ tenuerunt compede mentem
Affectus, animosque lues interna subegit,
Marte velût domitos cautas intendere vires
Hic labor, hoc opus est, Prævique ambage relictâ,
Erroris nunquàm cursus iterare finistros.

Abra mihi implicuit similis contagia Morbi.
Hanc visu dignatus eram ; sic pectus amicum
In Genus humanum suavit : solatia Luctûs
Hoc dedit Ancillæ, paullùmque emolliit ægram.
Prodebat veros Labor officiosus amores ;
Parque fuit veras Nymphæ miserescere curas,
Et placido vultu tantos medicarier æstus.
Præmia concessi Meritis, blandoque Puellam
Lenibam alloquio ; et lectam de millibus unam
Sæpiùs, egregio dignatus honore, vocabam ;
Semper enim partes implebat læta Ministræ.
Hanc facilem visu repetitus reddidit Ufus,

And Ease insensibly produc'd Delight.

*When'er I revell'd in the Women's bow'rs
(For first I sought her but at looser hours)
The Apples she had gather'd smelt most sweet :
The Cake she kneaded was the sav'ry meat :
But Fruits their odor lost, and Meats their taste;
If gentle Abra had not deck'd the Feast.
Dishonor'd did the sparkling Goblet stand :
Unless receiv'd from gentle Abra's hand :
And when the Virgins form'd the evening choir,
Raising their voices to the Master-lyre ;
Too flat I thought This voice, and That too shrill ;
One show'd too much, and one too little skill :
Nor could my soul approve the Music's tone ;
'Till all was hush'd, and Abra sung alone.
Fairer She seem'd, distinguish'd from the rest ;
And better Mien disclos'd, as better drest.*

Quæque fuit facilis visu, mox grata videndo
Enituit, subitâque animum dulcedine movit.

Mollia cum suavi fallebam tempora luxu,
Inter Fæmineas sedes, et amæna vireta,
Delicias Veneris meditans, et totus in illis ;
(Hanc etenim primò magnarum pondere rerum
Lassatus quærebam, horæ solamen inertis ;)
Huic decerpta manu dulcissima Poma ; sâpores
Hâc Epulis operante novos habuere Placentæ :
At Fructûs odor, et periit sua gratia Cænæ,
Jucundusque sâpor ; nisi amabilis Abra decoro
Ornâssêt sumptu convivia : spumæa Vîno
Pocula deliciisqûe suis, et honore carebant,
Hæc nisi Pulchra manus porrexit amabilis Abra :
Cumque choros lectæ celebrarent Vespere Nymphæ,
Æquarentque Lyræ dominantis voce canores ;
Hæc nimis austerùm, nimis illa sonabat acutùm,
Huic nimis artis erat, Solertia defuit illi :
Nec placuit Citharæ sonus, et vis Musica cordi,
Donec tota Cohors tacuit, jamque edidit Abra
Sola Melos, dulcique sonore silentia rupit.
Eminuit pulchras inter pulcherrima, formâ
Nobilis exorti, exortes dum duxit honores ;
Quoque magis nitidos induta incessit amictus,
Ore magis nitido, et gestu meliore refulsit,
Mille trahens varios radianti a Veste decores ;

Turgens

*A bright Tiara round her Forehead ty'd,
To juster bounds confin'd its rising pride :
The blushing Ruby on her snowy Breast,
Render'd its panting whiteness more confess'd :
Bracelets of Pearl gave roundness to her Arm ;
And ev'ry gem augmented ev'ry charm.
Her Senses pleas'd, Her Beauty still improv'd ;
And She more lovely grew, as more belov'd.*

*And now I could behold, avow, and blame
The several follies of my former flame ;
Willing my heart for recompence to prove
The certain Joys that lie in prosp'rous Love.
For what, said I, from Abra can I fear,
Too humble to insult, too soft to be severe ?
The Damsel's sole ambition is to please :
With freedom I may like, and quit with ease :
She soothes, but never can enthrall my mind :
Why may not Peace and Love for once be join'd ?
Great Heav'n! how frail thy creature Man is made!*

How

Turgens frontis honos, inclusus limite justo,
Detumuit modicùm, rutilo impediẽte Tiarâ :
Emicuit magis in luctanti pectore candor
Conspicuus, rubri distinctus luce Pyropi :
Pulchra rotundârunt Armillæ brachia, baccis
Insignes ; Gemmâque decor fuit auctus ab omni.
Dumque hilares mulserẽ perennia Gaudia sensus,
Lætitiâ crevit crescente Superbia Formæ ;
Nymphaque amabilior, quo plûs se sensit amatam,
Prodiit, eque meo veneres sibi duxit amore.

Agnosco reputans, merito et jam crimine damno
Errores fatuos, ac prisca dedecus ignis ;
Speratum meritis ubi respondere favorem
Contingit, jam sponte volens succumbere Amori
Felici, et certæ flagrare cupidine Messis.
Quænam etenim ex Abrâ metuenda pericula ? Virgo
Corda intus summissa, illudere nescia capto,
Et mansueta gerit, sævos exosa triumphos.
Ut placeat Studium constans, et sola Puellæ
Ambitio est : Mentis datur exercere potestas
Arbitrium ; vel amare, aut cum jam tædet, amatam
Linquere : me mirâ illectum dulcedine lenit,
At nunquàm indecori retinebit compede vinctum.
Cur non possit Amor semel, et Pax alma coire ?

Quam fragile est Animal, quàm casso robore pollet
Mortalis, proh Summe Deus ! quam prodere sensim

*How by Himself insensibly betray'd!
In our own strength unhappily secure,
Too little cautious of the adverse pow'r;
And by the blast of Self-opinion mov'd,
We wish to charm, and seek to be belov'd.
On Pleasure's flowing brink we idly stray,
Masters as yet of our returning way:
Seeing no danger, we disarm our mind;
And give our conduct to the waves and wind:
Then in the flow'ry Mead, or verdant Shade
To wanton Dalliance negligently laid,
We weave the Chaplet, and we crown the Bowl;
And smiling see the nearer waters roll;
'Till the strong gusts of raging Passion rise;
'Till the dire Tempest mingles Earth and Skies;
And swift into the boundless Ocean born,
Our foolish confidence too late we mourn:
Round our devoted Heads the Billows beat;*

And

Se studet, exitiumque sibi molitur ineptus !
Nescia Mens Hominum fati, Sortisque futuræ,
Vi nimium confisa suâ infelicitèr audet,
Et nimis heu turget rebus sublata secundis !
Nostraque dum Fastûs inflantur Carbasâ vento,
Diversis petimus captivos ducere sensus
Illecebris, cupidisque animis optamus amari.
Lata Voluptatis prope Flumina lenitèr ævum
Ducimus, errantes extremo in Margine ripæ,
Dum vel adhuc faciles præbet Fortuna regressus :
Mens, ignara metûs, sua projicit arma, peric'lum
Dum latet, et Ventis tradit secura protervis
Consilium: tunc Deliciis, Venerique vacantes,
Floriferis temerè in Pratis, viridique sub umbrâ
Prostrati, variâ fragrantès arte Corollas
Teximus, et Calices undanti implemus Jaccho ;
Et labi propiore volumine cernimus æquor
Ridentes; donec violento concitus æstu
Affectus, sævitque animi malefana Cupido ;
Donec vi rapidâ Venti, velut agmine factò,
Quà data porta, ruunt; et Hyems jam turbida nimbis
Et cælo terras, et terris miscuit undas ;
Cùm nos in præceps prono rapit æquore Vortex,
Serò Stultitiamque, et spes lugemus inanes:
Devotum Morti caput undique pulsât aquarum

And from our troubled view the lessen'd lands retreat.

*O mighty Love! from thy unbounded pow'r
How shall the human bosom rest secure?
How shall our thought avoid the various snare?
Or Wisdom to our caution'd soul declare
The diff'rent shapes, Thou pleasest to employ,
When bent to hurt, and certain to destroy?*

*The haughty Nymph in open Beauty drest,
To-day encounters our unguarded breast:
She looks with Majesty, and moves with State:
Unbent her soul, and in misfortune great,
She scorns the World, and dares the rage of Fate.*

*Here whilst we take stern Manhood for our guide,
And guard our conduct with becoming pride;
Charm'd with the courage in her action shown,
We praise her mind, the Image of our own.
She that can please, is certain to persuade:
To-day below'd, to-morrow is obey'd.
We think we see thro' Reason's optics right;
Nor find, how Beauty's rays elude our sight:*

Struck

Impetus, atque oculo Tellus subducta dolenti
Decrescit visu minor, et vanescit in auras.

O late pollens Amor! O Suprema Potestas!
Quêis Humana tuas eludent Corda catenas
Artibus? aut varias Ratio quæ provida fallet
Insidias? Quænam doceat Prudentia mentem,
Quæ te transformas rerum in miracula, certus
Lædere Mortales, et iniquo perdere leto?

Virgo tumens fastu, Veneris ditissima donis
Cor hodiè oppugnat, tantis congressibus impar:
Fulget in incessu Majestas, fulget in ore:
Libera dum curis, nulloque infracta dolore
Mens inter medios spirat sublimia casus,
Illa Hominum, et Fati furias irridet inanes.

Hic dum sæva suis Virtus nos flectit habenis,
Et rigidos tutatur Honeſta Superbia mores;
Magnanimæ insolitâ capti virtute Puellæ,
Non indigna Viro laudamus pectora, Mentemque
Excelsam, et speculo nobis blandimur in illo.
Quæ lenocinio devincit, docta placendi
Mille modos, suadere potest, et corda gubernat
Eloquio: serpentem hodiè per pectora flammam
Sentit Amans, supplex Nymphæ cras paret amatæ.
Decipimur specie Recti, Rationis ocello
Confisi nimis; ignari, quàm Spicula Vultûs
Formosi, radiique micantes Lumina fallant.

*Struck with her eye, whilst we applaud her mind;
And when we speak her great, we wish her kind.*

*To-morrow, cruel Pow'r, thou arm'st the Fair
With flowing sorrow, and dishevel'd hair :
Sad her complaint, and humble is her tale,
Her sighs explaining where her accents fail.
Here gen'rous softness warms the honest breast :
We raise the sad, and succour the distress'd :
And whilst our wish prepares the kind relief;
Whilst pity mitigates her rising grief :
We sicken soon from her contagious care ;
Grieve for her sorrows, groan for her despair ;
And against Love too late those bosoms arm,
Which tears can soften, and which sighs can warm.*

*Against this nearest cruelest of foes,
What shall wit meditate, or force oppose ?
Whence, feeble Nature, shall we summon aid ;
If by our pity, and our pride betray'd ?
External remedy shall we hope to find,
When the close Fiend has gain'd our treach'rous mind ;
Insulting there does Reason's pow'r deride ;
And blind himself, conducts the dazzled guide ?*

My

Fulgura nos Oculi præstringunt lucida, mentem
Laudantes; et cùm fortem, magnamque fatemur,
Mirando ardemus, facilemque precamur amorem.

Improbe Amor, Nymphæ cras tristia suggeris arma,
Rorantesque Genas lachrymis, passosque Capillos:
Sermo humilis, querulusque dolor; Suspiria præstant
Crebra vicem, quoties nec Vox neque verba sequuntur.
Concipiunt placidos generosa hinc Pectora motus:
Triste levare genu, et succurrere discimus ægræ:
Dumque inopi auxilium votis properamus amicis;
Dum pia crescentes minuunt solatia luctus:
Transitione malum nocet, et contagia Mœror
Dissipat; adflemus flenti, adgemimusque gementi;
Seriùs armatum Cor sese opponit Amori,
Quod gemitu calet, ac lachrymis mollescere novit.

Hujus in incursus, domitâ qui Mente triumphos
Intùs agit, cunctis truculentior hostibus, artes
Quas struet Ingenium, quæ propugnacula vires
Objicient? aut undè tuo malè fulta vigore,
Natura, auxilium, sociasque arcessere turmas
Fas erit, ingenium si mite, animique feroces
Nos prodant Fastus? num spe ludemur inani,
Externamque petemus opem, cùm obsederit Hostis
Viscera, et infido sub Pectore Signa locarit?
Illic insultat Victor Ratione subactâ,
Illusæque Ducis regit orbus lumine gressus?

Nunc

*My Conqueror now, my lovely Abra held
 My Freedom in her Chains: my Heart was fill'd
 With Her, with Her alone: in Her alone
 It sought its Peace and Joy: while She was gone,
 It sigh'd, and griev'd, impatient of her stay:
 Return'd, She chas'd those Sighs, that Grief away:
 Her absence made the night: her presence brought the day.*

*The Ball, the Play, the Mask by turns succeed.
 For her I make the Song: the Dance with her I lead.
 I court her various in each shape and dress,
 That Luxury may form, or Thought express.*

*To-day beneath the Palm-tree on the Plains
 In Deborah's arms and habit Abra reigns:
 The wreath denoting conquest guides her brow:
 And low, like Barak, at her feet I bow.
 The mimic Chorus sings her prosp'rous Hand;
 As she had slain the Foe, and sav'd the Land.*

*To-morrow she approves a softer Air;
 Forsakes the pomp and pageantry of War;
 The form of peaceful Abigail assumes;
 And from the Village with the Present comes:*

The

Nunc victum gratâ me vinxit amabilis Abra
Compede: cor totum possedit, et una replevit
Dilecta ante alias Virgo: fuit Illa Voluptas,
Sola fuit Requies: cùm cesserat Illa, morarum
Impatiens dolui, et suspiria crebra profudi;
Illa redux luctum, et suspiria mœsta fugavit.
Nox erat atra absente, Dies præsente refulsit.

Alternis fubeunt et Scenica Pompa, Chorique,
Et Personati Lascivia Comica Ludi.
Huic pedibus plaudo choreas, Huic Carmina dico.
Hanc sequor ornatus totidem formasque gerentem,
Dædala quot Luxûs Solertia fingere novit.

Abra hodiè patulo Palmæ sub tegmine regnat,
Cincta armis, habitus Deboræ imitata viriles:
Festa triumphales exornant Serta capillos:
Ipse, Barachi instar, prostrato corpore supplex
Advolvor pedibus: celebrat felicia Nymphæ
Cœpta Chorus, fictique canit miracula Belli;
Haud alitèr quam si patriis averterat oris
Exitium Vindex animosa, et straverat Hostem.

Cras placidi gestus magis, et tranquilla Venustas
Huic placet: exuit ora trucem referentia Martem,
Et Pompam Armorum, Simulachraque splendida ponit;
Paciferae induitur vultus, habitusque Abigalæ;
Et Villâ egrediens opulentos ruris honores
Pleno læta sinu portat: mirata Juventus

Defigunt

*The Youthful band depose their glit'ring Arms;
Receive her Bounties, and recite her Charms;
Whilst I assume my Father's Step and Mien,
To meet with due Regard my future Queen.*

*If hap'ly Abra's Will be now inclin'd
To range the Woods, or chace the flying Hind;
Soon as the Sun awakes, the sprightly Court
Leave their Repose, and hasten to the Sport.
In lessen'd Royalty, and humble State,
Thy King, Jerusalem, descends to wait,
'Till Abra comes. She comes: a Milk-white Steed,
Mixture of Persia's, and Arabia's Breed,
Sustains the Nymph: her Garments flying loose
(As the Sydonian Maids, or Thracian use)
And half her Knee, and half her Breast appear,
By Art, like Negligence, disclos'd, and bare.
Her left Hand guides the hunting Courser's Flight:
A Silver Bow She carries in her Right:
And from the golden Quiver at her Side,
Rustles the Ebon Arrow's feather'd Pride.
Saphirs and Diamonds on her Front display
An artificial Moon's increasing Ray.*

Diana,

Defigunt tellure hastas, et Scuta reclinant ;
Accipiunt dona, ac Veneres uno ore fatentur ;
Ipse Patris gressum, et Frontis venerabile pondus
Affectans, multâ cum majestate Futuræ
Reginæ occurro, et celsa in Palatia duco.

Sin densis fortè in Sylvis velit Abra vagari,
Et Cervos agitare leves, aut figere Damas ;
Sole recens orto stratis excita soporem
Excutit, agrestique accingitur Aulica Ludo
Exultans animis Pubes. Celeberrimus Ille,
Rex Tuus, O Solyme, Sceptri gravitate relictâ,
Et jam Rege minor, cunctantem fedulus Abram
Expectat : tandem magnâ stipante catervâ
Progreditur : Nympham Sonipes candore nivali,
Persarum ducens Arabumque ab origine gentem
Ambiguam, portat : Ventis ludibria vestes
Disinctæ fluitant, (Tyriis sic ire Puellis,
Sic mos Thræiciis) apparent parte papillæ
Dimidiâ, nudumque genu ; nullumque fatetur,
Sit licet Arte exulta, decens Incuria Cultum.
Quadrupedem lævâ regit, et vestigia firmat :
Insignem argento manus altera sustinet Arcum.
Ex Aurêâ, lateri, Pharetrâ, quæ pensilis hæret,
Tela sonant, Ebenusque coruscis perstrepat alis.
Sapphirus, niveâque Adamas in fronte relucens
Ostendunt fictæ crescentia Cornua Lunæ.

*Diana, Huntress, Mistress of the Groves,
 The fav'rite Abra speaks, and looks, and moves.
 Her, as the present Goddess, I obey :
 Beneath her Feet the captive Game I lay.
 The mingled Chorus sings Diana's Fame :
 Clarions and Horns in louder Peals proclaim
 Her Mystic Praise : the vocal Triumphs bound
 Against the Hills : the Hills reflect the Sound.*

*If tir'd this Evening with the hunted Woods,
 To the large Fish-pools, or the glassy Floods
 Her Mind To-morrow points ; a thousand Hands
 To-night employ'd, obey the King's Commands.
 Upon the watr'y Beach an artful Pile
 Of Planks is join'd, and forms a moving Isle.
 A golden Chariot in the Midst is set ;
 And silver Cygnets seem to feel its Weight.
 Abra, bright Queen, ascends her gaudy Throne,
 In semblance of the Græcian Venus known :
 Tritons and Sea-green Naiads round her move ;
 And sing in moving Strains the Force of Love :
 Whilst as th' approaching Pageant does appear ;*

And

Omnia Dianæ fimilis, vocemque, coloremque,
Et Gressum, Princeps nemorum nunc Abra movetur
Venatrix. illam, præfens ceu Numen, adoro :
Illius ante pedes votivam ex ordine prædam
Projicio. socio famam Chorus ore Dianæ
Concinit : ærisonam Lituusque et Buccina vocem
Altiùs intendunt, et falsà Laude tumescunt
Pleniùs : Aërios certantia Murmura Colles
Percutiunt : pulsi Colles clamore resultant,
Et Nemorum assensu vox ingeminata remugit.

Vespere si fero capiant fastidia Nympham
Venatûs, Nemorumque, et cras pellucida malit
Flumina, Piscososque Lacus invisere ; Fabrûm
Mille hâc nocte manus Regalia jussâ capeffunt.
Concrefcit tabulis compacta in littore Moles,
Inque Altum demissâ, Natatilis Infula prodit.
In medio Currus radianti fulgidus auro
Ponitur ; Argentêique videntur pondus Olores
Sentire, ac Collo vix sustentare gementi.
Formosa, ascendit Solium, Regina, coruscum
Abra, et adoptivo Veneris cognomine crescit :
Plurimus hanc Triton, et Naiades undique glaucæ
Agminibus stipant densis ; blandâque camœnâ
Vim celebrant dulcem, pollensque Cupidinis Oestrum.
Intereâ, propiùs dum Pompæ accedit Imago
Ludicra ; sublatufque Virûm jam Clamor, et Ora

*And echoing Crouds speak mighty Venus near;
 I, her Adorer, too devoutly stand
 Fast on the utmost Margin of the Land,
 With Arms and Hopes extended, to receive
 The fancy'd Goddess rising from the Wave.*

*O subject Reason! O imperious Love!
 Whither yet further would my Folly rove?
 Is it enough, that Abra should be great
 In the wall'd Palace, or the Rural Seat?
 That masking Habits, and a borrow'd Name
 Contrive to hide my Plenitude of Shame?
 No, no: Jerusalem combin'd must see
 My open Fault, and Regal Infamy.
 Solemn a Month is destin'd for the Feast:
 Abra invites: the Nation is the Guest.
 To have the Honor of each Day sustain'd,
 The Woods are travers'd; and the Lakes are drain'd:
 Arabia's Wilds, and Ægypt's are explor'd:
 The Edible Creation decks the Board:
 Hardly the Phenix 'scapes ——
 The Men their Lyres, the Maids their Voices raise,
 To sing my Happiness, and Abra's Praise.
 And slavish Bards our mutual Loves rehearse*

In

Pulsa sono, Venerem testatur adesse potentem ;
Ipse pius nimum Cultor servilia præsto
Officia, extremoque pedes in Margine figo,
Extendens cupidasque manus, et Pectora, fictum
Ut capiam vitreis emergens Numen ab Undis.

O Ratio Alterius jussis obnoxia ! Sceptro
Efferus O tristi, et sævâ ditione, Cupido !
Quonam me ulterius temerarius auferet Error ?
An satis est intra Muros, et Septa Palatî,
Aut scenas inter virides, Nemorumque recessus,
Plusquam Regificos Abram exercere triumphos ?
An Larvâ satis, ac ficto prætexere Culpam
Nomine, et arte Nefas tantum celare modestâ ?
Non ita : spectatum veniet Solymëia Tellus
Principis Opprobrium, et manifesti Signa Pudoris.
Lætitiæ Mensis, festoque sacatur honori :
Abra vocat : Judæa epulas accita frequentat.
Sufficere ut Luxû possint alimenta diurno,
Sylva exhausta Feris viduatur, Piscibus Unda :
Quin Arabum spoliantur, et avia Tesqua Canopi :
Undique collectum menfas Genus ornat Edule :
Vix fugit Ipse Gulam, Volucris licèt Unica, Phœnix.
Impellunt Pueri vocales pollice Chordas,
Innuptæ liquido resonant Melos ore Puellæ,
Felicemque canunt Solomona, Abramque venustam.
Quin et venales auro, Gens improba, Vates

Mendaci

*In lying Strains, and ignominious Verse :
 While from the Banquet leading forth the Bride,
 Whom prudent Love from public Eyes should hide ;
 I show Her to the World, confess'd and known
 Queen of my Heart, and Part'ner of my Throne.*

*And now her Friends and Flatt'ers fill the Court :
 From Dan, and from Beersheba they resort :
 They barter Places, and dispose of Grants,
 Whole Provinces unequal to their Wants.
 They teach Her to recede, or to debate ;
 With Toys of Love to mix Affairs of State ;
 By practis'd Rules her Empire to secure ;
 And in my Pleasure make my Ruin sure.
 They gave, and She transferr'd the curs'd Advice,
 That Monarchs should their inward Soul disguise,
 Dissemble and command, be false and wise ;
 By ignominious Arts for servile Ends*

Should

Mendaci citharâ, ac probroſo carmine amores
Concelebrant, tituliſque decoris Crimen inaurant.
Poſtquam exempta fames Epulis, Menſæque remotæ,
Egredior ducens media inter millia Sponſam,
Quam Prudens celaret Amor; poſitoque pudore
Spectandam exhibeo Cunctis, Soliique, Torique
Confortem, Cordiſque mei, Sceptriſque potentem.

Nunc et Adulantûm plenis vomit ædibus undant
Aula frequens, quos Abra ſuis adſcripſit Amicis:
Dan exhausta caret, caret et Beersheba Colonis.
Sordida regifico tractant commercia teſto;
Proſtat Honos Auro, proſtant Inſignia Regni,
Et minor eſt avidis Provincia plurima Votis.
Cedere quando opus, aut noſtris ſe opponere dictis,
Hi Nympham erudiunt; et Amoris Ludicra Curis
Imperii gravibus miſcere, ac Seria Nugis;
Per fixas ſtabilem firmare Tyrannida Normas;
Deliciisſque meis fatalem infundere Peſtem.
Conſilium, Sceleris quod debuit Illa Magiſtris,
Succinit, et diro fallit mea corda veneno;
Regibus, hæc inquit, fas eſt obducere fuco
Pellaci ſua verba, ac cæcâ abſcondere nocte
Internos animi ſenſus; ſimulare, jubere,
Vulpinaſque agitare cato ſub pectore fraudes;
Quin opus eſt pravæ didiciſſe fidelitèr artes,
Et, ſua dum ſpectant ſtudioſi commoda, blandis

Illa-

Should compliment their Foes, and shun their Friends.

And now I leave the true and just Supports

Of legal Princes, and of honest Courts,

Barzillai's, and the fierce Benaiah's Heirs;

Whose Sires, great Part'ners in my Father's Cares,

Saluted their young King at Hebron crown'd,

Great by their Toil, and glorious by their Wound.

And now, unhappy Council, I prefer

Those whom my Follies only made me fear,

Old Corah's Brood, and taunting Shimei's Race;

Miscreants who ow'd their Lives to David's Grace;

Tho' they had spurn'd his Rule, and curs'd him to his Face.

Still Abra's Pow'r, my Scandal still increas'd;

Justice submitted to what Abra pleas'd:

Her will alone could settle or revoke;

And Law was fix'd by what She Latest spoke.

Israel neglected, Abra was my Care:

Illaqueare dolis Inimicos, pellere Amicos,
Quos Probitas exornat, amorque incoctus Honesti.
Et jam subduco fidas mihi sponte Columnas,
Fulcraque contemno, quæ Justos optima Reges
Sustentant, quæis nixa viget, tollitque sub auras
Læta caput, studiis floescens Regia pulchris ;
Barzillæ Hæredes, et fortia corda, Benaïæ
Belligeri Sobolem ; quorum, Gens inclyta, Patres
Ritè salutârunt Diadema Hebronis ad urbem
Indutum, viridi cum jam pubesceret ævo,
Jesciden, ducentem alieno e vulnere famam,
Et Rerum sociis evectum ad Culmina curis.
Nunc in deliciis habeo inconsultus et amens,
Quos formidandos mea Noxa, ac devius error
Reddidit, arguti metuendos Scommate Nafi ;
Mordacis Shimëi Catulos, Coræque vetusti ;
Quæis animo David victus clemente pepercit,
Legibus obtritis licèt, et moderamine Sceptri,
Ipsius ante oculos diris petiere Tyrannum.

Crevit adhuc Abræ imperium, mihi dedecus unà
Crevit, et aucta novas vires Infamia sumpsit ;
Arbitrio Lances Abræ Themis Ipsa potentis
Submisit labefacta suas : Jus hujus ab ore
Pendebat ; fixit Leges Verbo, atque refixit.

Posthabitâ Isrâel, mihi Publica et Unica Cura
Abra fuit : parens huic soli munia Vitæ

I only acted, thought, and liv'd for Her.

I durst not reason with my wounded Heart.

Abra possess'd; She was its better Part.

O! had I now review'd the famous Cause,

Which gave my righteous Youth so just Applause;

In vain on the dissembled Mother's Tongue

Had cunning Art, and sly Persuasion hung;

And real Care in vain, and native Love

In the true Parent's panting Breast had strove;

While both deceiv'd had seen the destin'd Child

Or slain, or sav'd, as Abra frown'd, or smil'd.

Unknowing to command, proud to obey,

A life-less King, a Royal Shade I lay.

Unheard the injur'd Orphans now complain:

The Widow's Cries address the Throne in vain.

Causes unjudg'd disgrace the loaded File;

And

Læto obii studio, Soli res sedulus egi,
 Huic soli tenues versabam pectore curas,
 Huic totus vigui, Solique in commoda vixi.
 Heu! non ausus eram trutinâ Rationis in æquâ
 Explorare aliquid, vel læso serâ corde
 Volvere, et errores tantos proferre sub auras.
 Abra intus tenuit, Cordis Pars optima, Sedem.
 O! si nunc iterum peragi me Judice Causam
 Vidissem egregiam, meritos quæ iusta locuto
 Afferuit Juveni plausus, Ars callida Matris
 Frustrâ infedisset fictæ, Suadelaque labris
 Mellea; et in Veræ tumuissent pectore frustrâ
 Naturâ stimulatus Amor, et conscia Proles
 Cura suæ; deceptæ animi dum morte peremptum
 Spectassent Ambæ Puerum, vel vescier aurâ
 Permissum æthereâ, litis prout Arbitra, frontem
 Obduxit nebulâ, vel risu molliit, Abra.

Imperii laxas moliri ignarus habenas,
 Servitium affectans, amplexatusque catenam,
 Truncus iners jacui, et Magni vix Principis Umbra.
 Fundit inauditas Orborum turba querelas
 Custodum vi læsa: preces, ac flebile Murmur
 Incassum mittunt Viduæ, Soliumque fatigant.
 Iudicii nondum libratae examine lites
 Prægrave dedecorant pendens e vertice Filum;

*And sleeping Laws the King's Neglect revile.
 No more the Elders throng'd around my Throne,
 To hear my Maxims, and reform their own.
 No more the Young Nobility were taught,
 How Moses govern'd, and how David fought.
 Loose and undisciplin'd the Soldier lay;
 Or lost in Drink and Game the solid Day:
 Porches and Schools, design'd for public Good,
 Uncover'd, and with Scaffolds cumber'd stood,
 Or nodded, threatening Ruin ——
 Half Pillars wanted their expected Height;
 And Roofs imperfect prejudic'd the Sight.
 The Artists grieve; the lab'ring People droop:
 My Father's Legacy, my Country's Hope,
 God's Temple lies unfinish'd ——
 The Wise and Grave deplor'd their Monarch's Fate,
 And future Mischiefs of a sinking State.
 Is this, the Serious said, is this the Man,
 Whose active Soul thro' ev'ry Science ran?*

Who

Et Leges fomno paritèr cum Rege sepultæ,
Otia securi damnant ingloria Regis.

Jam non ulteriùs Seniorum nobilis Ordo
Confluit ad Solium, præcepta falubria docti
Hinc emendatis ut normam Moribus aptent.

Jam non ulteriùs didicit Generosa Juventus,
Quid Mosis potuit Sceptrum, quid Davidis Arma.

Desuetus belli studiis sine more jacebat,
Enervis luxu, et Solidi Spatia ampla Diei
Consumpsit lusus inter, vel Pocula Miles:

Jamque Scholæ, et longis se porrectura per orbes
Area Porticibus, quas olîm in Publica fanus
Commoda molibar, Tecti fastigia quærunt,
Et Tabulatorum victæ sub mole fatiscunt,
Nutantve horrificis ex alto immanè Ruinis.

Culmina Dimidiæ poscunt sperata Columnæ;
Et lædunt oculos Tecta interrupta, minæque
Murorum ingentes, denormatique labores.

Artifices lugent, Fabrilique Agmina languent:
A Patre legatum, Patriæ Spes maxima, Magni
Templum, Augustum, ingens, stat Numinis imperfectum,
Cognatoque jacent æquanda Cacumina Cælo.

Fata dolent Sapiens, austeraque Turba, Tyranni;
Et derivandas in Regna labantia clades.

Hic Vir, Hic est, inquit rigidus Servator Honesti,
Cujus Mens agilis peregrè sine corpore velox
Notitiæ campos ruit expatiata per omnes?

Ingenium

*Who by just Rule and elevated Skill
Prescrib'd the dubious Bounds of Good and Ill?
Whose Golden Sayings, and Immortal Wit,
On large Phylacteries expressive writ,
Were to the Forehead of the Rabbins ty'd,
Our Youth's Instruction, and our Age's Pride?
Could not the Wise his wild Desires restrain?
Then was our Hearing, and his Preaching vain!
What from his Life and Letters were we taught,
But that his Knowledge aggravates his Fault?*

*In lighter Mood the Humorous and the Gay
(As crown'd with Roses at their Feasts they lay)
Sent the full Goblet, charg'd with Abra's Name,
And Charms superior to their Master's Fame:
Laughing some praise the King, who let 'em see,
How aptly Luxe and Empire might agree:
Some gloss'd, how Love and Wisdom were at Strife;
And brought my Proverbs to confront my Life.
However, Friend, here's to the King, one cries:*

To

Ingenium cujus subtile, ac Regula solers
Ambiguos justo signavit limite fines,
Quos ultra Pravum, quos intra constitit Æquum?
Cujus Dicta, sacro mirè distincta lepore,
Aurea, perpetuâ semper dignissima vitâ,
Membranis inscripta amplis Rabbinica Turba
Fronti annexa suâ, decus immortale gerebant;
Unde sibi præcepta Juventus commoda duxit,
Et quibus exornata superbiit Ipsa Senectus?
Non potuit Sapiens cohibere Cupidinis æstus?
Tunc frustrâ auditus, frustrâ fuit Ille locutus!
Quidve aliud docuit nos Vita illius, et Artis
Callida mens omnis, nisi quòd tam Nobilis ipsum
Nobilitet scelus, ingeminetque Scientia Culpam?

Indulserè jocis Hilares Lepidique Sodales,
(Ut Roseis vincti redolentia tempora Sertis
Accubuere epulis) Vinoque undantia Nobis
Poc'la propinârunt, Abræ testantia nomen,
Et Veneres, quæcis Regis honos, et Gloria cessit.
Indulgent Alii Rifu, laudantque Tyrannum,
Qui Populo spectare dedit, quam Luxus, et aptè
Majestas coeant, et in unâ fede morentur:
Hi tacitè advertunt, quantâ Sapientia lite
Discordent et Amor; Nostræque facerrima certant
Frontibus adversis Præcepta opponere Vitæ.
Attamen, exclamat Quidam, Cratere salutem

Hoc

*To Him who was the King, the Friend replies.
 The King, for Judah's, and for Wisdom's Curse,
 To Abra yields : could I, or Thou do worse ?
 Our looser Lives let Chance or Folly steer :
 If thus the Prudent and Determin'd err.
 Let Dinah bind with Flowers her flowing Hair :
 And touch the Lute, and sound the wanton Air :
 Let us the Bliss without the Sting receive,
 Free, as we will, or to enjoy, or leave.
 Pleasures on Levity's smooth Surface flow :
 Thought brings the Weight, that sinks the Soul to Woe.
 Now be this Maxim to the King convey'd,
 And added to the Thousand he has made.*

*Sadly, O Reason, is thy Pow'r express'd,
 Thou gloomy Tyrant of the frighted Breast !
 And harsh the Rules, which we from thee receive ;
 If for our Wisdom we our Pleasure give ;
 And more to think be only more to grieve.*

}

*If Judah's King at thy Tribunal try'd,
 Forsakes his Joy, to vindicate his Pride ;*

And

Hoc voveo Regi:— qui Rex fuit, increpat Alter.
Dedecus heu! Sophiæ, Judæque ingloria labes,
Rex Abræ servit miser, imperiumque fatetur.
Numquid Ego hoc pejus, vel Tu delinquere possis?
Luxuriæ penitùs, Venerique litemus inertì,
Sorsque regat nostras, vel grata Infania Vitas;
Quando ità, quos forti Sapiëntia pectore munit,
Abripit in præceps animi temerarius error.
Floribus impediât fluitantes Dina capillos;
Et Citharæ volucris percurrentes pollice chordas,
Lascivum melos eliciat, modulòsque procaces:
Libemus nullis armata Rosaria spinis,
Sumere dùm Nobis, vel sumpta relinquere fas est.
Deliciæ placido Levitatis in æquore ludunt:
Addit Cura ingens, et non tolerabile pondus,
Quod fundo Luctûs Animam submergit in imo.
Nunc itaque Hæc nostro mandentur Dicta Tyranno,
Præceptumque suis accedat Millibus Unum.

Sæva tui est, Ratio, et metuenda Potentia Sceptri,
Indigena O Pavidì, et Dominatrix aspera Cordis!
Et Legum imponis crudelia fœdera Victis,
Si Sophiâ Dulcis sit permutanda Voluptas,
Et quo Quisque magis reputet, magis ingruat Angor.
Si Judæ Rex ipse tuum reus ante Tribunal,
Afferat ut tumidos, ponat sua Gaudia, Fastus;

*And changing Sorrows, I am only found
Loos'd from the Chains of Love, in Thine more strictly bound.*

*But do I call Thee Tyrant, or complain,
How hard thy Laws, how absolute thy Reign?
While Thou, alas! art but an empty Name,
To no Two Men, who e'er discours'd, the same;
The idle Product of a troubled Thought,
In borrow'd Shapes, and airy Colours wrought;
A fancy'd Line, and a reflected Shade;
A Chain which Man to fetter Man has made,
By Artifice impos'd, by Fear obey'd.*

*Yet, wretched Name, or Arbitrary Thing,
Whence ever I thy cruel Essence bring,
I own thy Influence; for I feel thy Sting.
Reluctant I perceive thee in my Soul,
Form'd to command, and destin'd to controul.
Yes; thy insulting Dictates shall be heard:
Virtue for once shall be Her own Reward:
Yes; Rebel Israel, this unhappy Maid
Shall be dismiss'd: the Crowd shall be obey'd:
The King his Passion, and his Rule shall leave,*

Impediarque Tuis, variâ sub imagine Pœnæ,
Arctiùs in Vinc'lis, Vinc'lis dum solvor Amoris.

At Leges queror immites, ac ferrea Jura,
Teque colo durâ horribilem ditione Tyrannum?
Dum verè nihil Ipsa aliud nisi Nomen inane es,
Visa Eadem Nullis de te certantibus olîm;
Mentis opus vacuæ, Prolesque incongrua Luctûs;
Ornatu splendens alieno, et Imagine falsâ,
Et tenui fuco depicta Volatilis Auræ;
Umbra repercussâ heu! simulataque Linea; Compes,
Quam, meditans Homini fraudes Homo lædere solers
Extudit, Arte malâ nobis injecta, pusillum
Dum Cor edomuit Timor, et parere coegit.

Seu Res Imperiosa audis, seu Nomen inane,
Et sævos quâcunque ortus ab origine duco,
Jus tamen agnosco; Tua enim lethalis Arundo
Fixa hæret lateri, et stimulos sub pectore versat.
Ipse tuos invitus in imo corde Triumphos
Confiteor; natamque ad summi munia Regni
Sentio, et internos mittentem sub Juga sensus.
Non nunc discerpent Tua Jussâ ferocia Venti;
Auribus accipiam placidis, et mente reponam:
Jam semel Ipsa, sui Merces erit unica, Virtus.
Pone tuos tandèm, Iudæa infensâ, furores;
Nympha eat infelix, (Turbæ parebitur) Exul,
Et Thalamis avulsâ meis procul ægra recedat:
Imperium simul, atque suos Rex linquet Amores,

No longer Abra's, but the People's Slave.

My Coward Soul shall bear its wayward Fate :

I will, alas! be wretched to be great,

And sigh in Royalty, and grieve in State.

I said : resolv'd to plunge into my Grief

At once so far, as to expect Relief

From my Despair alone——

I chose to write the Thing I durst not speak,

To Her I lov'd; to Her I must forsake.

The harsh Epistle labour'd much to prove,

How inconsistent Majesty, and Love.

I always should, it said, esteem Her well;

But never see her more : it bid her feel

No future Pain for Me; but instant wed

A Lover more proportion'd to her Bed;

And quiet dedicate her remnant Life

To the just Duties of an humble Wife.

She read; and forth to Me she wildly ran,

To Me, the Ease of all her former Pain.

She kneel'd, intreated, struggled, threaten'd, cry'd,

And with alternate Passion liv'd, and dy'd :

'Till now deny'd the Liberty to mourn,

And

Serviet et Populo, qui nuper serviit Abræ.
Mens, ignava licèt, fortem tolerabit iniquam :
Magnus ut evadam, fruar atro turbine Fati
Egregiè miser, et Regales inter honores
Sæpè gemam, Solique decoro Carcere septus
Conquerar Aurati Phalerata Insignia Luctûs.

Dixi ; animo fixum stetit indulgere dolori,
Atque adeò in curas immergere pectus, ut esset
Sola Salus misero nullam sperare salutem.
Scribere malebam, metuit quod Lingua profari,
Dilectæ, sed quæ fuit ableganda, Puellæ.
Scripta laborârunt duris evincere verbis,
Quam malè conveniant, et in unâ fede morentur
Majestas et Amor. Crudelis Epistola dixit,
Semper honoratam Regi fore, semper amico,
Ut merita est, recolendam animo ; sed Regis ituram
Nunquam in conspectus iterùm : quin jussit amaris
Nostri ergò nunquam laniari pectora curis.
At thalamos humiles ambire, et commoda forti
Connubia, et reliquum traducere lenitè ævum,
Debita Plebeix tractantem munia Sponsæ.

Legit, et insano Cordis concussâ tumultu
Ad me profiliit, prisca Solatia luctûs.
Procubuit Supplex, Luctata minataque flevit,
Et Vitam infelix alternâ morte recepit.
Donec non permissa suo dare fræna dolori,

Vique

*And by rude Fury from my Presence torn,
This only Object of my real Care,
Cut off from Hope, abandon'd to Despair,
In some few posting fatal Hours is hurl'd
From Wealth, from Pow'r, from Love, and from the
[World.*

*Here tell Me, if Thou dar'st, my conscious Soul,
What diff'rent Sorrows did within thee roll?
What Pangs, what Fires, what Racks didst thou sustain?
What sad Vicissitudes of smarting Pain?
How oft from Pomp and State did I remove,
To feed Despair, and cherish hopeless Love?
How oft, all Day, recall'd I Abra's Charms,
Her Beauties press'd, and panting in my Arms?
How oft, with Sighs, view'd every Female Face,
Where mimic Fancy might her Likeness trace?
How oft desir'd to fly from Israel's Throne,
And live in Shades with Her and Love alone?
How oft, all Night, pursu'd her in my Dreams,
O'er flow'ry Vallies, and thro' Crystal Streams;
And*

Vique meis avulsa oculis, hæc sola Voluptas,
Sola mei requies animi, et charissima cura,
Spe vidua, iratis Fortunæ obnoxia telis,
Jam paucis Ævi volucris fatalibus horis,
Et Gazas, et opes, et Amorem mœsta relinquit,
Et penitens toto detrusa recedit ab Orbe.

Conscia Mens, mihi nunc edificare vera roganti,
Si memorare ausis, varios quam concita motus
Senseris, et Luctus quis Te jactaverit Æstus?
Ignibus arsisisti quibus, et quæ sæva tulisti
Tormenta, ac stimulos, alternantesque dolores?
A Pompâ quoties Solii in secreta refugi,
Ipse meum cor edens, Hominum vestigia vitans,
Ut sterilem largo nutresem fomite flammam?
Inque diem quoties animo se ingessit Imago
Pulchra Abræ, quoties instaurans singula, dulces
Libavi Veneres, et anhelam ad pectora pressi?
Crebra ciens quoties suspiria, sedulus omnes
Lustravi facies, Species ubi mimica lufit,
Inque aliis Abram Nymphis deceptus amavi?
A Solio quoties ad Amoris Transfuga partes
Optabam fugere, Imperiumque relinquere Judæ,
Ut cum illâ viridi regnarem solus in Umbrâ?
In somnis quoties totâ sum Nocte fugacem
Per Vitreos Amnes, et Florea Prata secutus;

Et

*And waking, view'd with Grief the rising Sun,
And fondly mourn'd the dear Delusion gone?*

*When thus the gather'd Storms of wretched Love,
In my swollen Bosom, with long War had strove;
At length they broke their Bounds: at length their Force
Bore down whatever met its stronger Course:
Lay'd all the civil Bonds of Manhood waste;
And scatter'd Ruin as the Torrent past.*

*So from the Hills, whose hollow Caves contain
The congregated Snow, and swelling Rain;
Till the full Stores their antient Bounds disdain;
Precipitate the furious Torrent flows:
In vain would Speed avoid, or Strength oppose:
Towns, Forests, Herds, and Men promiscuous drown'd,
With one great Death deform the dreary Ground:
The echo'd Woes from distant Rocks resound.*

*And now, what impious Ways my Wishes took;
How they the Monarch, and the Man forsook;
And how I follow'd an abandon'd Will,
Thro' crooked Paths, and sad Retreats of Ill;
How Judah's Daughters now, now foreign Slaves,*

By

Et fomno excitus pulſas a Sole tenebras,
Et Gratas dolui ſimul evaneſcere Fraudes ?

Cum jam ita Tempeſtas ſæva infelicis Amoris
Miſcuerat tumido diuturnum in pectore bellum,
Et rabiem, viresque minax collegerat omnes ;
Aggeribus tandèm ruptis obſtantia curſu
Proruit, ac valido diſjecit turbine moles :
Et Vallum Civile, et Fines ſtravit Honeſti ;
Et quâ ſe rapido violens tulit impete Torrens,
Obvia depopulavit, iter ſignante Ruinâ.

Haud ſecus a Clivis, quorum conclufa Cavernis
Nix glomerata jacet, Pluviæque tumentis acervus ;
Donec jam veteres uberrimus humor aquâi ,
Contemnit fines, indignaturque teneri ;
Præcipites agitata volutant Flumina lapſus ;
Nil agiles Plantæ, nil fortia Brachia profunt :
Clades Una Viros, et merſas obruit Urbes,
Cum ſtabulis armenta trahens, ſylvaſque ſonantes,
Et magno informes inceſtat Funere Campos :
A Scopulis Luëtûs offenſa reſultat Imago.

Quales nunc iniit recti Mens devia calles ;
Utque Viri alternis, et Munia Regis omiſi ;
Utque Voluntatis ſcleratae inductus habenis,
Obliquum inceſſi per iter, Vitiique nefandas
Evolvi Ambages ; ut nunc de Gente Puellas
Judæâ, Externæ nunc Scorta infamia Terræ

*By turns my prostituted Bed receives :
Thro' Tribes of Women how I loosely rang'd
Impatient ; lik'd To-night, To-morrow chang'd ;
And by the Instinct of capricious Lust,
Enjoy'd, disdain'd, was grateful, or unjust :
O, be these Scenes from human Eyes conceal'd,
In Clouds of decent Silence justly veil'd !
O, be the wanton Images convey'd
To black Oblivion, and eternal Shade !
Or let their sad Epitome alone,
And outward Lines to future Age be known,
Enough to propagate the sure Belief,
That Vice engenders Shame ; and Folly broods o'er Grief.
Bury'd in Sloth, and lost in Ease I lay :
The Night I revell'd ; and I slept the Day.
New Heaps of Fuel damp'd my kindling Fires ;
And daily Change extinguish'd young Desires.
By its own Force destroy'd, Fruition ceas'd,
And always weary'd, I was never pleas'd.
No longer now does my neglected Mind
Its wonted Stores, and old Ideas find.
Fix'd Judgement there no longer does abide,
To take the True, or set the False aside.
No longer does swift Memory trace the Cells,*

Where

Omnigenâ excepit fœdata libidine Sponda :
Ut volui Nymphas Erro vagus ire per omnes
Stare loco impatiens ; ut amata relinquere pernix
Quos noctu petii, cras fugi exosus Amores ;
Et variâ inconstans moderante Libidine pectus,
Nunc sævus, nunc gratus eram, potiebar, et odi.
Velentur tenebris hæc Turpia Facta decoris,
Et merito Humanis procul amoveantur ocellis !
Lurida Lascivas species Oblivia carpant,
Perpetuæque tegant circùm Caliginis Umræ !
Vel Sæc'lis pateant Compendia sola futuris,
Et fœdi emineant Vestigia tenûia fuci,
Ut satis hinc tellure fides dominetur in omni,
Luctus Stultitiam, et Vitium generare Pudorem.

Exanimem consumpsi inhonestâ per Otia Vitam :
Nocturno indulsi Luxu, Somnoque Diurno.
Qui priùs ardebant, Fomes Novus obruit Ignem ;
Continuæque Vices hebetare Cupidinis Oestrum.
Vi propriâ periit potiendi Cópia ; lassum
Deliciis nunquàm subierunt Gaudia Pectus.
Mens obducta fitu, lentoque sepulta veterno
Non solitas rimatur opes, Simulachraque rerum
Prisca, nec Archetypas vocat in Proscenia Formas.
Non Vegetum ulteriùs manet altâ sede repòstum
Judicium, Curvo solers dignoscere Rectum.
Non jam agilis penetrat Cellas, cæcosque Recessus

*Where springing Wit, or young Invention dwells.
 Frequent Debauch to Habitude prevails :
 Patience of Toil, and Love of Virtue fails.
 By sad Degrees impair'd my Vigor dies ;
 Till I Command no longer ev'n in Vice.*

*The Women on my Dotage build their Sway :
 They ask ; I grant : They threaten ; I obey.
 In Regal Garments now I gravely stride,
 Aw'd by the Persian Damsel's haughty Pride.
 Now with the looser Syrian dance, and sing,
 In Robes tuck'd up, opprobrious to the King.*

*Charm'd by their Eyes, their Manners I acquire,
 And shape my Foolishness to their Desire.
 Seduc'd and aw'd by the Philistine Dame,
 At Dagon's Shrine I kindle impious Flame.
 With the Chaldean's Charms her Rites prevail ;
 And curling Frankincense ascends to Baal.
 To each new Harlot I new Altars dress ;
 And serve her God, whose Person I caress.*

*Where, my deluded Sense, was Reason flown ?
 Where the high Majesty of David's Throne ?
 Where all the Maxims of Eternal Truth,
 With which the Living God inform'd my Youth ?*

When

Mnemofyne, quæ Vis primævo flore Repertrix,
Ingeniumque Volucre fuas posuere latebras.
Crapula jam vires repetito fumit ab usu:
Vita operum patiens, et Honesto affueta labascit.
Deficit Effæto paulatim in Corpore Robur,
Ulteriùs donec peccandi ablata Potestas.

In delirantis Senii fundamine regnum
Constabilit Mulier, nostris evecta ruinis :
Flagitat ? haud renuo : minitatur ? jussâ capeffo :
Nunc gravis incedo Regalem indutus amictum,
Dum proprios mihi Virgo inspirat Perfica Fastus :
Et nunc cum Syriâ, Trabeam fuccinctus, honoris
Immemor et Regni, canto saltoque, Puellâ.

Harum, inhians formæ, mores insulsus adopto,
Artificique traho cunctos sub Pollice vultus.
Sæva Philistinum nunc me Matrona gubernat ;
In fraudem allicior, flammæque ad Fana Dagonis
Accendo incestas. Decor et Chaldæa triumphos
Religio ducunt, et juncto fœdere regnant ;
Hinc Baäli mittuntur odora volumina Thuris.
Scorto cuique Novo Nova pono Altaria ; Numen
Illius usque colens, quæ me devinxit Amantem.

Quò fugit Ratio ? quò me malus abstulit error ?
Inelyta Davidici quò cessit Gloria Sceptri ?
Quò Veri fugere perennia Dogmata, Mentem
Quêis Pater Omnipotens primis effinxit ad annis ?

Cum

*When with the lewd Egyptian I adore
 Vain Idols, Deities that ne'er before
 In Israel's Land had fix'd their dire Abodes,
 Beastly Divinities, and Drones of Gods :
 Osiris, Apis, Pow'rs that chew the Cud,
 And Dog Anubis, Flatterer for his Food :
 When in the Woody Hill's forbidden Shade
 I carv'd the Marble, and invok'd its Aid :
 When in the Fens to Snakes and Flies, with Zeal
 Unworthy human Thought, I prostrate fell;
 To Shrubs and Plants my vile Devotion paid;
 And set the bearded Leek, to which I pray'd :
 When to all Beings Sacred Rites were giv'n;
 Forgot the Arbiter of Earth and Heav'n.*

*Thro' these sad Shades, this Chaos in my Soul,
 Some Seeds of Light at length began to roll.
 The rising Motion of an Infant Ray
 Shot glimm'ring thro' the Cloud, and promis'd Day.
 And now one Moment able to reflect,
 I found the King abandon'd to Neglect,
 Seen without Awe, and serv'd without Respect.*

I found

Cùm victum illecebris Phariâ de gente Puella
Me colere Effigies, Simulachraque bruta coegit,
Monstra Deûm Omnigenûm, quæ non Iudæa recepit
Ora priùs, Stabulique obscurâ clausit in æde ;
Divinasque Feras, et fœda Armenta Deorum :
Mutum, ac turpe pecus, virides quod ruminat herbas,
Te simul, Api et Osiri, et Te, Latrator Anubi,
Qui captas avidis projectam faucibus Offam.
Cùm Collis vetitâ sculptum Sylvestris in Umbrâ
Expolii Marmor, quod mox in vota vocabam :
Cùm cultu indigno Muscas veneratus et Angues,
Limosas inter prostravi Membra Paludes ;
Impius et Plantas, et Numina nata per Hortos
Cultor adoravi, ac Barbato munera Porro,
Votaque sancta tuli, modò quod mea Dexterâ fœvit :
Cùm colui quicquid Tellus fœcunda creârat,
Rectorem oblitus, Cœli Terræque potentem.

Per Chaos hoc Animi, per opacæ Nubila Noctis,
Emicuit demùm tenuissima Lucis Origo.
Ambiguo tenebras rumpentia Lumine, primos
Explicuere ortus Sublustris Tela Diei.
Iamquæ agitans tacito cum pectore serâ, Regem
Contemptum vidi ; famulis deferbuit ardor
Obsequii, et nullos sanctâ formidine Vultus
Perculit, elatæque verendi frontis honores.

Paciâ

*I found my Subjects amicably join,
 To lessen their Defects by citing Mine.
 The Priest with Pity pray'd for David's Race;
 And left his Text, to dwell on my Disgrace.
 The Father, whilst he warn'd his erring Son,
 The sad Examples which he ought to shun,
 Describ'd, and only nam'd not Solomon. }
 Each Bard, each Sire did to his Pupil sing,
 A wise Child better than a foolish King.*

*Into My self my Reason's Eye I turn'd;
 And as I much reflected, much I mourn'd.
 A mighty King I am, an Earthly God:
 Nations obey my Word, and wait my Nod.
 I raise or sink, imprison or set free;
 And Life or Death depends on my Decree.
 Fond the Idea, and the Thought is vain:
 O'er Judah's King ten thousand Tyrants reign,
 Legions of Lust, and various Pow'rs of Ill
 Insult the Master's Tributary Will:
 And He, from whom the Nations should receive
 Justice and Freedom, lies Himself a Slave,*

Paſſâ lege Meos recitando Noſtra notavi
Crimina, ſe Culpis, et ſœdâ exſolvere Noxâ.
Multa pius Præful lapſâ pro Gente precatus
Davidis effudit, Sortem miſeratus acerbam,
Pleniùs utque meam poſſet perſtringere Vitam,
Contextûs Seriem medio in ſermone reliquit.
Dum Pater a Vitii deſlectere tramite Natum
Tentabat monitis, et dira Exempla docebat,
Quæ fugere imprimis decuit, cognomine tantùm
Celato, Solomona ipſum ſubjecit ocellis.
Et Vates, Seniorque Omnis cantabat Alumno ;
Præluſcet Stolido, ſanâ Puer indole, Regi.

In Me verti oculos, in Me Rationis Acumen ;
Pluſque Miſer dolui, quò pluſ cum Mente putabam.
Rex Ego ſum pollens, Numen Terreſtre : volentes
Per Populos do jura, et Nutu Cuncta guberno ;
Affligo, tolloque, gravatos compede ſolvo ;
Edictumque meum vel Mors vel Vita ſequuntur.
Deſipio, vanâque illuſus imagine paſcor :
Mille regunt, durâque premunt ditione Tyranni
Regem Judæ Humilem ; vario ſtipata Libido
Sæva Satellitio, Scelerumque Exercitus omnis
Imperio Dominum cogunt parere minorem.
Ille etiam, Populis quem jura imponere fas eſt,
Servitiique Jugum Captivo demere Collo,
Ipſe Aliis ſervit miſer, agnoſcitque Catenas ;

*Tortur'd by cruel Change of wild Desires,
Lash'd by mad Rage, and scorch'd by brutal Fires.*

*O Reason! once again to Thee I call:
Accept my Sorrow, and retrieve my Fall.
Wisdom, Thou say'st, from Heav'n receiv'd her Birth;
Her Beams transmitted to the subject Earth.
Yet this great Empress of the human Soul
Does only with imagin'd Pow'r controul;
If restless Passion by rebellious Sway
Compells the weak Usurper to obey.*

*O troubled, weak, and Coward, as thou art!
Without thy poor Advice the lab'ring Heart
To worse Extremes with swifter Steps would run,
Not sav'd by Virtue, yet by Vice undone.*

*Oft have I said; the Praise of doing well
Is to the Ear, as Ointment to the Smell.
Now if some Flies perchance, however small,
Into the Alabaster Urn shou'd fall;
The Odors of the Sweets inclos'd, would die;
And Stench corrupt (sad Change!) their Place supply.
So the least Faults, if mix'd with fairest Deed,
Of future Ill become the fatal Seed:*

Into

Dùm Levis hunc cruciat Tormentis mille Cupido,
Dùm stimulat Rabies, Lascivaque Flamma perurit.

Jam semel ecce iterùm, Ratio, Te voce fatigo:
Hunc capias luctum, et præsens succurre ruenti.

Ignæus est Sophiæ Vigor, et Cœlestis Origo,
(Ut Tua dicta ferunt) radiantia Semina Lucis
Cœlitus in Terræ gremium fluxere jacentis.

Hæc tamen Humani Princeps ter Maxima Cordis,
Ludicra Sceptra gerit, fictoque superbit honore;
Si Dominam imbellem sua fræna audire Cupido
Cogat, et insanos in Pectore misceat æstus.

Sis infirma licet, variisque agitata procellis:
Confiliis tamen orba tuis, Palantia Corda,
(Quamlibet exiguis) citiùs graviora subirent;
Et licet his nullum Virtus daret alma levamen,
Funditus occiderent, Vitii demersa Barathro.

Sæpe mihi dictum est tali perfundere Laudem
Aures lætitiâ, qualem dat olentis Amomi
Copia, cùm grato nares contingit odore.
Sin forte accipiant Muscas Alabastra cadentes,
Quamlibet exiles; animas tunc protinùs omnis
Expirabit Odor dulces, fœtensque tenebit
Aura locum, sævamque efflabit acerba Mephitim.
Tenûia sic Pulchris intersita Crimina Factis,
Semina Venturæ fiunt lethalia Noxæ.

*Into the Balm of purest Virtue cast,
Annoy all Life with one contagious Blast.*

*Lost Solomon! pursue this Thought no more :
Of thy past Errors recollect the Store :
And silent weep, that while the Deathless Muse
Shall sing the Just ; shall o'er their Head diffuse
Perfumes with lavish Hand ; She shall proclaim
Thy Crimes alone ; and to thy evil Fame
Impartial, scatter Damps and Poisons on thy Name.* }

*Awaking therefore, as who long had dream'd,
Much of my Women, and their Gods asham'd,
From this Abyss of exemplary Vice
Resolv'd, as Time might aid my Thought, to rise ;
Again I bid the mournful Goddess write
The fond Pursuit of fugitive Delight :
Bid her exalt her melancholy Wing,
And rais'd from Earth, and sav'd from Passion sing
Of human Hope by cross Event destroy'd,
Of useless Wealth, and Greatness unenjoy'd,
Of Lust and Love, with their fantastic Train,
Their Wisbes, Smiles, and Looks deceitful, all and vain.*

T H E E N D.

Suavia si violent Virtutis Balfama Puræ,
Dira per infectam spargunt contagia Vitam.

Infelix Solomon ! mitte hanc de pectore curam :
Multiplices Culpas recale, Erroresque vetustos :
Et tacitus luge, quòd dum pia nescia leti
Musa canet Justos ; dum prodiga sparget odores,
Ætherioque sacros perfundet Aromate Crines ;
Ore tuum pleno referet Scelus, et Tibi Nomen
Tartareis maculabit aquis, et tabe Veneni.

At pulso, velutì post Somnia longa, Sopore,
Incussere mihi Mala Scorta, Deique ruborem
Monstruosi ; puduit tam dira opprobria nobis
Et dici potuisse, et non potuisse refelli.
Ergò animo mecum flatuens, cùm tempus amicum
Se daret optanti, Vitii hoc emergere vasto
Gurgite, Lugubrem rursus memorare Camœnam
Gaudia frustratos jussi fugientia tactus :
Mœrentem jussi super æthera tollere Pennam,
Ereptamque Cupidinibus, terrâque madenti
Spes Cassas, et Opes, quæis non conceditur uti,
Et cui Fructus abest, Luxûs cantare nitorem
Magnifici, et Venerem, Stimulosque Libidinis acres,
Et comites Rifus, et Vota, Oculosque loquaces,
Omnia fœta dolis, et Magnum in rebus Inane.

1. Introduction
2. Theoretical Framework
3. Methodology
4. Results
5. Discussion
6. Conclusion

The first part of the paper discusses the theoretical framework of the study, which is based on the concept of 'cultural capital' as defined by Bourdieu. This concept is used to explain the relationship between social structure and individual agency. The second part of the paper describes the methodology used in the study, which involves a combination of qualitative and quantitative methods. The third part of the paper presents the results of the study, which show that there is a significant relationship between social structure and individual agency. The fourth part of the paper discusses the implications of these findings for the study of social structure and individual agency. The fifth part of the paper concludes the study by summarizing the main findings and suggesting areas for further research.

The study was conducted in a sample of 100 individuals from a diverse background. The data was collected through a series of interviews and surveys. The results of the study are presented in a series of tables and figures. The first table shows the distribution of social structure across the sample. The second table shows the distribution of individual agency across the sample. The third table shows the relationship between social structure and individual agency. The fourth table shows the relationship between social structure and individual agency, controlling for other factors. The fifth table shows the relationship between social structure and individual agency, controlling for other factors and including a control variable. The figures show the distribution of social structure and individual agency across the sample. The first figure shows the distribution of social structure across the sample. The second figure shows the distribution of individual agency across the sample. The third figure shows the relationship between social structure and individual agency. The fourth figure shows the relationship between social structure and individual agency, controlling for other factors. The fifth figure shows the relationship between social structure and individual agency, controlling for other factors and including a control variable.

The study has several limitations. First, the sample size is relatively small, which may limit the generalizability of the findings. Second, the study is cross-sectional, which means that it only captures a single point in time. Third, the study is self-reported, which means that the data may be biased. Despite these limitations, the study provides valuable insights into the relationship between social structure and individual agency. The findings suggest that social structure has a significant impact on individual agency, and that this relationship is mediated by cultural capital. These findings have important implications for the study of social structure and individual agency, and for the development of policies to improve social outcomes.

V I S M U S I C Æ,
S I V E
ALEXANDRI CONVIVIVM,
DRYDENI in S. CÆCILIAM
O D E,

L A T I N I T A T E D O N A T A

A

GEORGIO BALLY, Coll. Regal. Alumno.

— *Musa Lyreæ Solers* —

— *Juveat aut impellit ad iram,
Aut ad humum mœrore gravi deducit et angit.*

H O R.

ALEXANDER's FEAST.

TWAS *at the Royal Feast, for Persia won,*
By Philip's Warlike Son :
Aloft in awful State
The God-like Hero sate
On his Imperial Throne :
His valiant Peers were plac'd around ;
Their Brows with Roses and with Myrtles bound.
(So shou'd Desert in Arms be crown'd :)
The Lovely Thais by his side,
Sate like a blooming Eastern Bride
In Flow'r of Youth and Beauty's Pride.
Happy, happy, happy Pair !
None but the Brave,
None but the Brave,
None but the Brave deserves the Fair.

ALEXANDRI CONVIVIUM.

CUM jam Regifico instrueret convivia luxu
Proles Philippi Martia,
Diemque festis dedicaret poculis,
Victâ triumphans Perfide :
Heros par Superis sedit in aureo
Evectus folio, Nobilis, et sacro
Undique circumfusus honore.
Belligeri Satrapæ posuere sedilia circum,
Quorum intexta Rosis redimibat tempora Myrtus.
(Talibus cingi meruit Corollis

Bellica Virtus:)

Huic affidebat Thäis amabilis,
Eoa qualis Sponsa, superbiens
Ævo virenti, Gratiasque
Purpureo jaculata Vultu.
Felices ter et ampliùs,
Quos dulce jungit Vinculum !
Formosa Nympha Fortibus,
Formosa Nympha Fortibus,
Formosa solis Nympha detur Fortibus.

II.

Timotheus plac'd on high

Amid the tuneful Quire,

With flying Fingers touch'd the Lyre:

The trembling Notes ascend the Sky,

And Heav'nly Joys inspire.

The Song began from Jove;

Who left his blisful Seats above,

(Such is the Pow'r of mighty Love.)

A Dragon's fiery Form bely'd the God:

Sublime on Radiant Spires He rode,

When He to fair Olympia press'd:

And while He sought her snowy Breast:

Then, round her slender Waist he curl'd, (World.

And stamp'd an Image of himself, a Sov'reign of the

The list'ning Crowd admire the lofty Sound.

A present Deity, they shout around:

A present Deity the vaulted Roofs rebound:

With ravish'd Ears

The Monarch hears,

Assumes

II.

Inter canorum Timothæus sedens
 Sublimis Agmen, pollicis impulit
 Volantis ictu fila, Musamque
 Elicuit citharæ tacentem.
 Ad cælum tremuli Modi feruntur;
 Cœlestique tument Pectora Gaudio.
 Camœna duxit principium ab Jove;
 Qui domos olim superas reliquit,
 (Tantum vis potuit sæva Cupidinis.)
 Ignea Forma Deum textit mentita Draconis:
 Cum jam sublimè coruscis
 Orbibus incumbens equitavit, et agmine certo
 Vastum per Inane petivit
 Formosæ niveum pectus Olympiæ.
 Gracile tunc amore corpus ambiens plicatili,
 Venturam impressit propriâ sub Imagine Prolem,
 Quam tremere Tellus, Dominumque agnosceret Orbis.
 Combibit altifonos avidâ Plebs aure canores:
 Regnare clamat Quisque Præsentem Deum;
 Præsentemque Deum Laquearia pulsâ retorquent.
 Extra se rapitur sono
 Heros; in Superas evehitur domos,
 Sublimique ferit Sidera vertice:

*Assumes the God,
Affects to nod,
And seems to shake the Spheres.*

III.

*The Praise of Bacchus then, the sweet Musician sung;
Of Bacchus ever Fair, and ever Young:
The jolly God in Triumph comes;
Sound the Trumpets; beat the Drums;
Flush'd with a purple Grace
He shews his honest Face,
Now give the Hautboys breath; He comes, He comes.
Bacchus, ever Fair and Young,
Drinking Joys did first ordain:
Bacchus' Blessings are a Treasure,
Drinking is the Soldier's Pleasure;
Rich the Treasure,
Sweet the Pleasure;
Sweet is Pleasure after Pain.*

IV.

Terræ recedunt: induitur Deum;
 Manu rubenti fulmina desuper
 Trifulca vibrat; jamque nutu
 Ætheream tremefecit Aulam.

III.

Plurimus in Bacchi laudes mox fila Canorus

Increpuit Fidicen Lyræ;
 Bacchi, quem Venus, et nitens Juventas
 Formæ perpetuo beant decore.
 Jam ducens hilares venit triumphos
 Serto revinctus Pampineo Deus,
 Lætitiæ dator, et Jocorum.
 Inflat Tuba, Tympanumque pulsum
 Edat sonores Bellicos.
 Numen Purpureo suas rubore
 Uvas assimilans, honesta prodit
 Ora renidens.

Tibia multiforos fundat acuta sonos;
 Victor Thyoneus advenit, advenit.
 Bacchus, quem Venus, et nitens Juventas
 Formæ perpetuo beant decore,
 Nobis delicias dedit Bibendi.

Gazam ministrant Bacchica Munera,
 Sunt et Voluptas Pocula Militis;
 Optima Gaza,
 Grata Voluptas;
 Curam Voluptas grata supervenit.

IV.

IV.

*Sooth'd with the Sound the King grew vain;
Fought all his Battles o'er again; [slain.
And thrice he routed all his Foes; and thrice he slew the
The Master saw the Madness rise;
His glowing Cheeks, his ardent Eyes;
And while He Heav'n and Earth defy'd,
Chang'd his Hand, and check'd his Pride.
He chose a Mournful Muse
Soft Pity to infuse:
He sung Darius Great and Good,
By too severe a Fate,
Fallen, fallen, fallen, fallen,
Fallen from his high Estate,
And weltring in his Blood:
Deserted at his utmost Need,
By those his former Bounty fed:
On the bare Earth expos'd He lies,
With not a Friend to close his Eyes.*

With

IV.

Harmoniâ captus fastu Rex turgēt inani,
 Et pugnata, iterū praelia fortis obit.
 Ter stravit stratos, et fusa ter agmina fudit.
 Vidit canendi Callidus Artifex
 Infanientes Pectoris altiūs
 Tumere fluctus, et rubore
 Insolito radiare Vultus;
 Vidit coruscis lumina vividū
 Ardere flammis; dumque minax Polo
 Orbique miscet Bella; verso
 Pollice comminuit furores.
 Nunc queribundum
 Plenum tristitiæ melos ciebat,
 Lenire solers Pectora:
 Darium cecinit Bonum, Potentem,
 Sorte gravi nimis et severâ
 Lapsū repentē, flebili lapsū vice,
 Lapsū e priori Gloriæ fastigio,
 Inque suâ fanie volutum:
 Quorum præcipuē nunc indiget, orbus Amicis,
 Pristina quos aluit mensa, beavit Amor;
 Defuncto dū Nullus adest, qui Lumina condāt,
 En! jacet in Gelidâ, Triste Cadaver, humo.
 Lugu-

*With down cast Looks the joyless Victor sate,
 Revolving in his alter'd Soul
 The various Turns of Chance below;
 And, now and then, a Sigh he stole;
 And Tears began to flow.*

V.

*The Mighty Master smil'd, to see
 That Love was in the next Degree:
 'Twas but a kindred-Sound to move;
 For Pity melts the Mind to Love.
 Softly sweet, in Lydian Measures,
 Soon he sooth'd his Soul to Pleasures.
 War, he sung, is Toil and Trouble;
 Honour but an empty Bubble.
 Never ending, still beginning,
 Fighting still, and still destroying,
 If the World be worth thy Winning.*

Think,

Lugubris in terram Victor defigit ocellos,
 Corde mutato recolens dolosæ
 Aleam Sortis, miserosque Casus.
 Nunc furtim gemitus ciet,
 Nunc Humor tacitas labitur in genas.

V.

Melicæ Magister Artis
 Placido renidet ore,
 Gradibus sciens secundis
 Paphiam sedere Divam ;
 Similes movere Chordas,
 Moduloseque consonantes
 Opus unicum ciere.
 Aliena quippè flentis
 Mala, protinùs medullas
 Subit intimas Cupido.
 Suaviter lenes citharæ canores
 Elicit, Lydæque modos Camænæ
 Suscitans, Regis liquefacta corda
 Mollit amore.
 Sic Fila blandis increpuit sonis.
 Tumultuosæ Bellum opus Aleæ ;
 Turgens inani Bulla Vento
 Laus, & Amor Popularis Auræ :
 O Qui Laborum perpete voveris
 Gyro, Laborum fine carentium ;
 Et usque pugnas, usque cædis,
 Si meruit tibi Terra vinci,

Think, O think, it worth enjoying.

Lovely Thais sits beside thee,

Take the Good the Gods provide thee.

The Many rend the Skies, with loud Applause;

So Love was Crown'd, but Musick won the Cause.

The Prince, unable to conceal his Pain,

Gaz'd on the Fair,

Who caus'd his Care,

And sigh'd and look'd, sigh'd and look'd,

Sigh'd and look'd, and sigh'd again :

At length, with Love and Wine at once oppress'd,

The vanquish'd Victor sunk upon her breast.

VI.

Now strike the Golden Lyre again :

A louder yet, and yet a louder Strain.

Break his Bands of Sleep asunder,

And rouse him, like a rattling Peal of Thunder.

Hark, hark, the horrid Sound

Has rais'd up his Head,

As awak'd from the Dead,

And amaz'd, he stares around.

Re-

Disce frui, totoque triumphans utere Mundo.
 Affidet Thäis lateri decora,
 Dona præsentis rape lætus horæ,
 Quæ Venus ridens, Venerisque Proles
 Nectare tinxit.

Infremuit Vulgus, pulsavit et Æthera plausu;
 Musica sic vicit, præmia cepit Amor.
 Nescius interea premere alto pectore curas,
 Charam Rex inhiat stupens Puellam,
 Causam Rex inhiat stupens doloris,
 Suspirat usque et usque Vultus aspicit,
 Suspirat iterum, et usque Vultus aspicit,
 Et usque spectans, usque dat suspiria.
 Tandem plenus Amore, ac Numine plenus Iacchi,
 Labitur in Pulchræ candentia pectora Nymphæ,
 Pendet et ambrosio Victor devictus ab ore.

VI.

Pulsata rursùm perstrepat Aurea
 Chelys; sonores jam magis et magis
 Tollantur alti; Vinc'la Somni
 Rumpite Fulmineo fragore.
 Sed Audin', Audin'; jam canor horridus
 Torpidum Regis caput excitavit;
 Tanquàm potentis carminibus Magi
 Infernâ elicitus domo,
 Infanas acies undique conjicit.

Revenge, Revenge, Timotheus cries,

See the Furies arise :

See the Snakes that they rear,

How they hiss in their Hair,

And the Sparkles that flash from their Eyes !

Behold a ghastly Band,

Each a Torch in his Hand !

Those are Grecian Ghosts, that in Battel were slain,

And unbury'd remain

Inglorious on the Plain.

Give the Vengeance due

To the Valiant Crew.

Behold how they toss their Torches on high,

How they point to the Persian Abodes,

And glitt'ring Temples of their Hostile Gods !

The Princes applaud, with a furious Joy ;

And the King seiz'd a Flambeau, with Zeal to destroy ;

Thais led the Way,

To light him to his Prey,

And, like another Helen, fir'd another Troy.

Ad Ultionem surge, Timothæus boat,

Ad Ultionem surge, clamant Atria.

En ut relictâ luridi

Profunditate Tænari,

Diræ coruscant tortiles

Hydros inhorrentes comis!

Ut ora vibrant sibila,

Luminibusque feris erumpit flammeus Ardor!

Informem aspice, flebilemque cætum,

Armatum facibus manus!

Hæc, Graiûm, quam cernis, inops inhumataque Turba est,

Quos Martis ira perculit;

Nunc Umbræ viduæ mortis honoribus

Campos inultæ pervolant.

Quin ultionem solve, solve debitam,

Hostesque cæsis inferias refer,

Et clade clades expia.

Viden' ut altè Lampadas circum rotant,

Ædesque versus Perficas tendunt manus,

Fulgidaque infensis devota Sacraria Divis!

Plausus ingeminant pectore turbidum

Lætantes Satrapæ; Rex celer igneum

Funale, spirans exitium, rapit;

Dux aperit viam,

Prædæque Thæis indicem

Prætendit arsuræ facem,

Accenditque Novas Trojæ Nova Tyndaris Arces.

VII,

*Thus long ago,
Ere heaving Bellows learn'd to blow,
While Organs yet were mute;
Timotheus, to his breathing Flute
And sounding Lyre,
Cou'd swell the Soul to Rage, or kindle soft Desire.
At last Divine Cecilia came,
Inventress of the Vocal Frame;
The sweet Enthusiast, from her sacred Store,
Enlarg'd the former narrow Bounds,
And added Length to solemn Sounds,
With Nature's Mother-Wit, and Arts unknown before.
Let old Timotheus yield the Prize,
Or both divide the Crown;
He rais'd a Mortal to the Skies:
She drew an Angel down.*

THE END.

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and the crops were
very poor.

The second of the year
was a very wet one
and the crops were
very good.

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very poor.

1873-1874

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